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Connoisseurs and Collectors

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CONTENTS

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Vol. XLI No. 241

March, 1945

	PAGE
Current Shows and Comments. By PERSPEX	55
Named Services of Dr. Wall Worcester. Part I. By H. RISSIK MARSHALL	58
Hints on Collecting Old Furniture. Part V. What to Buy. By LIEUT.-COL. SIDNEY G. GOLD-SCHMIDT	61
Chinese Art.—Jade. Part II. By VICTOR RIENAECKER	64
Georgian Cabinet Makers	67
New Wine or Old Bottles. By HERBERT FURST	68
English Flint-lock Pistols of the late Rocaille Period (1760-1780). By MAJOR J. F. HAYWARD ..	70
Answers to Correspondents	74
Some Fallacies of China Collecting. By F. SEVERNE MACKENNA, M.A., F.S.A. (Scot.) ..	75
Old English Fire-dogs. By MICHAEL CONWAY	77
Sale Room Prices	80



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CURRENT SHOWS AND COMMENTS BY PERSPEX AN ALMOST COMPLETELY "ALL RUSSIAN" AFFAIR

THIS month's *Comments* must be an almost completely "All Russian" affair, since the Exhibition of Soviet Graphic Art at the Royal Academy opportunely coincides with the greatest "show" Russia has ever put on in the theatre of history—*si magna licet componere parvis*—if one be allowed to mention in one breath so great and so small an affair. Incidentally, this reversed Latin tag is a happily most apt quotation, as the matters of comparison in the original are the labour of honey-bees and that of Cyclopean "armament

I must therefore claim indulgence for having to go a little outside APOLLO's domain, which is, in fact, not quite indefensible, seeing that Apollo, the god, was not only the patron of music and the fine arts, but also interested in the foundation and government of cities and was, in addition, also looked upon as "the god who punishes"—a mere bow-and-arrow affair, true; but of that later. In any case, the Russian professor who introduces the catalogue of the exhibition has himself brought in the Soviet "World outlook," so he must bear



CHILDREN'S BOOK ILLUSTRATION

Coloured Lithograph by EVGENY CHARUSHIN

From the Exhibition of Soviet Graphic Art
PERSPEX' choice for the Picture of the Month

manufacturers." I am sure, at any rate, that the sample of the Soviet honey reproduced on this page will be pronounced by our feminine readers "sweet," and this out-of-the-strong-forthcoming sweetness will have surprised others as, indeed, it has surprised me, for it was not the kind of thing I was expecting to see in this exhibition, still less to admire more than any of the other kind there. This, however, is only to say that we did not know Soviet art, which in turn is perhaps not to be wondered at, since there are reasons to believe that the U.S.S.R. does not quite know itself; may even have surprised itself?

the consequences of my seeming digression.

The professor tells us that the common principle of Soviet artists, "sufficiently evident in the present exhibition," is Patriotism.

I would therefore first invite the reader to imagine a land in which everyone is *perpetually* in the state of Patriotism; not so difficult, perhaps, at this moment of time, since we have at least two outstanding examples before our eyes: Germany and Russia. Nevertheless, there are three kinds of Patriotism, one of which has been called "the last refuge of scoundrels," another which has

"grown Godlike," and a third which is "not enough." I do not think many will find it hard to know which is which in the first two cases; it is the "not enough" kind that is the trouble; for even poor Nurse Cavell's discovery that one "must have no hatred or bitterness towards anyone" is *not enough*. Only old Sir Thomas Browne seems to have possessed it completely, for not only had he, self-confessed, "no national repugnances," along with it he possessed that superb, that sublime patriotism which made him say: "All places, all airs make with me one country; I am in England, everywhere, and under any meridian." At this point, and at this point alone, patriotism is thinkable and tolerable as a perpetual state and becomes indistinguishable from cosmopolitanism. All other states of patriotism are unimaginable as a chronic condition of mind. Schiller's enthusiastic kiss-blowing, "der ganzen Welt"—to the whole world—succeeded by Hitler's curse-blowing attitude of mind, is, like all excited patriotism or cosmopolitanism, only an acute symptom of a fever, usually due to defective "circulation" of mind—or merchandise. In his morbid condition no one bothers much about either, except in passing spasms on Football Grounds, Tennis Courts or Olympic Stadia.

Now, however, we are not living in normal times, and so the writer of the Foreword to the Catalogue has no qualms in talking about "Soviet Art" and identifying it with Russian Art in general. But if that were true, one could also speak of, say, Commonwealth Art in Britain, or distinguish between republican and democratic Art in the United States. The fact is that there is only Art—good or bad—it is still bad, if it is bad, even in the best governed country, and it is still good under the worst—if it is good.

But let us see what exactly, according to the writer, distinguishes "Soviet Art." "It is distinguished," he says, "by severe simplicity." Well, it depends on what you mean by "simplicity"; in art it usually signifies an economy of means, confining oneself, that is, to the simplest outlines, the fewest tones, colours or shades. But there is no evidence in this exhibition that Soviet Art is any "simpler" than any other contemporary western Art. "It concentrates on a few chosen subjects and objectives"—that, of course, may be "rooted in the world outlook of the Soviet individual"—or it may not be, because *qua* artist the Soviet individual does not exist any more than, say, the Democratic artist—*Soviet*, be it recalled, signifies "Group," so that *qua* individual the Soviet artist would naturally express the group mind, not necessarily his individual character. "The Soviet artist took his place in the ranks of the fighters for progress and culture," we are told with a kind of flourish, as if it were an exception. But, first of all, that is true, in so far as it is true, of every one of the belligerent countries, and then it only concerns the *man*, not the artist. *Qua* artist he has nothing whatever to do with *progress*, and he is already and inevitably, in virtue of his calling, a partisan of *culture*. From Apollo's bow and arrow, or, historically speaking, from David's sling to Hitler's rocket bomb, there is startling *progress*; from Homer to, shall we say, Shaw, there is none. From the "Vladimir" Madonna, say, to Bouguereau's there is a phenomenal progress in "Realism"; there is an appalling decline in aesthetic, *i.e.*, cultural significance. "At the very begin-

ning of the Soviet era," we are further told, "the famous poet of the revolution, Vladimir Mayakovsky, wrote, 'I want the pen to equal the gun.'" As a matter of *progress* or of *culture*, one wants to ask? As a matter of "progress," a poisoned pen in the material sense is only less efficient than poison gas; as a matter of culture Mayakovsky has been more pointedly anticipated by the *calamus savior ense*—the pen is more savage than the sword—of the melancholy Burton, and "Beneath the rule of men entirely great—the pen is mightier than the sword," wrote Bulwer Lytton just about 100 years ago—and Goya's substitute for the pen was in his "Desastres" incomparably more "savage" than anything I have seen in this show—yet he lived in a corrupt age and a corrupt monarchy.

There is, then, nothing typically *Soviet* about all this. On the contrary, one would not have been either surprised or shocked if this exhibition had outshone and outdone in justifiable rage and fury anything any other expression of hatred and indignation had ever before achieved.

Moreover, this Exhibition of Graphic Art does not include topical caricatures or cartoons, the more suitable media for spontaneous emotional comment. It is, nevertheless, curious that the most violent pictorial reactions take a long time to show themselves in art. Goya's "Desastres" did not see the light of day until some fifty years after the events they describe. Verestchagin's horrors of the comparable campaign in Russia were in the nature of carefully documented reconstructions painted some forty years after the event and, moreover, by an artist who was a worshipper of Napoleon and an apologist for the *French* in Napoleon's international armies. It is all very strange.

However that may be, there is at any rate nothing in this show that would intimidate the whitest-livered of Anti-Bolsheviks; nor would the exhibitors, one imagines, feel anywhere more at home than in the decorous environment of the Royal Academy.

Demetrii Shmarinov, it is true, might have been a disciple of Verestchagin with his "Into Slavery," and Eugeny Kibrik's "Taras Bulba" illustration might have been drawn by that great XIXth century Cossack painter Repin himself; but Professor Pavlov's elaborate but not strong etchings remind us more of the old fashioned "Keepsake," or, at any rate, of something that with us dates more from the 1880's. Konstantin Finogenov's handling of the pencil in his "Stalingrad" series surely deserves praise from our Sir Muirhead Bone, just as the same artist's wood engraved illustrations to Chaucer's "Canterbury Tales," whilst puzzling, no doubt, to the poet himself, would receive the cordial approval of Gordon Craig, whose works and work is no doubt still in grateful remembrance in Moscow. Excellent use of the same medium is, and has long been, made by Vladimir Favorski, one of their outstanding illustrators. His illustrations to "Hamlet" are admirable, though it is certainly not a Hamlet either we or Shakespeare himself would recognize. Favorski's excursion into Orientalism and the use of Linocut are less successful. On the other hand, the show is remarkable for some excellent linocuts in colour. I mention, for example, Victor Bibikov's "Moscow Salutes," in which effects of lights and half-lights are very well rendered; Ilya Sokolov exploits the

CURRENT SHOWS AND COMMENTS

same medium with a fuller application of colour; Vladimir Domogotsky's illustration to Perrault's *Fairy Tales* in colour-wood-engraving are sympathetic projections into the period of the original book, whilst Mikhail Píkov's "Armenian" epics interpret them in wood engravings in the style of Persian or Indian miniatures. One notices, too, with pleasure, the popularity of the here still neglected possibilities of lithography—auto-lithography, I mean. Mikhail Rodionov and Georgii Vereisky produce excellent life-size portrait heads, and Valentin Kurdov's war scenes make telling records with the most economic of line.

Conspicuous is the absence here not only of the cubistic experiments of the *Ecole de Paris* which, one seems to remember, ushered in the Bolshevik Revolution, but also of Surrealism, or, indeed, any psycho-analytic *introversion* which, one would imagine, was once an integral part of the "Russian" character; but its disappearance may be due to the release which the Revolution has brought about.

As we, its friends, see it here, the U.S.S.R. is the one great country now—and in spite of the War rather than because of it—trying to put an old philosophic ideal, a Platonic republic, into practice. This practice, however, is based not upon human slavery but on machine labour; that indeed means progress; but progress does not mean *culture*: that is the dilemma of civilization. There are countries which pride themselves on progress, visualizing culture as consisting of frigidaires, motor-cars for all, and "swoonier" and "croonier" crooners. That would seem to combine progress with a cultural decline of the most alarming nature.

There are many signs that the U.S.S.R. will not fall into that error. One of the happiest auguries for its solution of the greatest and most difficult problems which confront us all, I see in the creations of Evgeny Charushin's *Children's Book Illustrations*, which, in my opinion, are the most original and artistically speaking, most *creative* and *powerful* exhibits in this show. Simple in mind and yet bold, they will win the heart of every child, white, black, yellow or red; it will understand their language without any translation, and I would say that any child which has once fallen in love with Charushin's little bear—and who wouldn't—will know the Russian for his brother—and this, I would remind the reader, is the Tolstoyan interpretation of the meaning and function of Art put into practice.

At the Leicester Galleries Dod Procter, who shares with Dame Laura Knight the distinction of being the only woman member of the Royal Academy since Mary Moser, shows a number of new paintings. From these it is evident that she has sacrificed her skill in rendering the solidity and resilience of the human body to a love for colour. Many of her pictures, notably, for example, one called "In the Kitchen" and a delightful "Boy with Apple," another called "Rock Pool," and several of the Flower pieces, are very attractive. Yet I cannot help regretting that she seems to miss that natural feeling for design in colour that she originally displayed in her feeling for form.

At the same Galleries there was an exhibition of Mr. Oliver Hill's paintings. He is, of course, well known already as an architect, but I am most puzzled, not by

his pleasing sketches, but by their evaluation by his introducer, who mentions all manner of qualities which I would not have noticed particularly, but omits the one to me outstanding quality, namely, his natural sense of *colour* in high tones. Remarkable to me, too, is that there is nothing whatever reminiscent of the architect's "elevations" in them, and that, if anything, they are a little "wobbly" in linear and not quite reliable in atmospheric perspective. But this, we are told, is the work of an artist who until recently had never painted a picture; and in that respect they are certainly a very considerable beginning.

At the Redfern Gallery there are to be seen Frances Richards' "Toiles Brodées," which I can only describe as pleasant and amusing trifles, put in the shade by the Original Lithographs in the adjoining rooms, which include a dozen or so of the colour lithographs of Toulouse Lautrec; they alone are enough to make a visit worth while. Their everlasting appeal is amazing.

At the Leger Galleries I happened upon Water-colour Drawings by William Scott, of whom I knew nothing, and judging by the one oil painting which I understand represents the character of his work previously shown there, I would have dismissed with a shrug of the shoulders. It is, at any rate, not my pigeon. With these water-colours it is somewhat different. Before I here, too, wanted to get away with a shoulder shrug, I turned again, I don't know why; but having done so I perceived that I had subconsciously noticed an *inner content* which the naïve and apparently amateurish exterior had hidden. The truth is there is something more in these little Farm Village and Wood scenes than meets the eye. What it is, is difficult to describe. It is an *eerie* quality perhaps. I don't know; but I want to go again.

BOOK REVIEW

AUGUSTUS JOHN. By JOHN ROTHENSTEIN. (The Phaidon Press.) 20s. net.

Augustus John is one of the most vital artists in the history of painting. For sheer vitality he has, perhaps, no equal. It is an explosive energy that seems to flare up in his pictures with startling effect. The force of the explosion seems to depend on the "optical" charge, that is to say, on the degree with which the "thing seen" has impressed itself in his mind; for Augustus John is not objective or detached in his vision. It is this irrepressible personal element in his art which distinguishes him from the crowd of painters whose talent consumes itself in a struggle with objective facts and their translation into terms of pictorial art. The amazing thing about Augustus John's method of painting is his absolute mastery of his medium. It is this power of both seeing and responding in which both his keen eye and his sharp mind are engaged which unquestionably makes him rank with the masters of any age.

What sort of a mind, however, does his art reveal? Obviously one capable of great excitement and, in such moments, of deep penetration; but also one impatient of restraint, and of sudden subsidence. He is always on the optical level of Hogarth's "Shrimp Girl"—a level which Hogarth himself could not sustain; he is mentally far above the rapier thrusts of Hals. He is by nature a portraitist whose eyes, when interested, seem to penetrate into the very essence of his sitter's character.

Such are the thoughts the perusal of this new Phaidon volume engenders, which means that the reader hovers between supreme elation and excitement caused by such unforgettable portraits as, for example, the Mme. Suggia, the Marchesa Casati, the ineffable Stresemann, the Self-portrait (No. 3), the Joseph Hone, and, indeed, many others, including the Negro beauties, and the Canadian Soldier of the last war; and a regret that for other things, especially for large compositions in pictures and mural decorations he has lacked staying power.

H. F.

NAMED SERVICES OF DR. WALL WORCESTER—PART I

BY H. RISSIK MARSHALL

Throughout this article R. L. H. means "Worcester Porcelain," by R. L. Hobson, 1910, and F. L. means "Catalogue of the Frank Lloyd Collection of Worcester Porcelain of the Wall Period," by R. L. Hobson, published by the British Museum Trustees, 1923, price 5s.

MANY services of Worcester are known to individual collectors and dealers by the names of certain people or families, but there does not appear to exist any published record of such services. A brief summary, therefore, of these services, and of the history of the people whose names they bear, may be of interest.

Many of these named services appear to bear the names, not of the people for whom they were originally made, but of their descendants or heirs who owned, or disposed of, them.

1. LORD HENRY THYNNE

This attractive dessert service with its deep blue border enriched with cabled and diapered gilding, having as its centre a landscape within a turquoise husk border, and between that and the border bunches of fruit separated by exotic birds in flight, is illustrated in colour on Plate LXXIII, R. L. H., and in monochrome on Plate F. L., 41.

There was no Lord Henry Thynne during the Wall period, nor could there have been since the 3rd Viscount Weymouth was only made 1st Marquess of Bath on August 18, 1780. The service probably bears the name of Lord Henry Frederick Thynne, 2nd son of the 2nd Marquess. This Lord Henry, who was born in 1797, was a Captain in the Navy, succeeded his father as Marquess in March, 1837, and died in June of that year. More probably, it may have been named after his second son, who was born in 1832 and died in 1904.

Mr. Dyson Perrins, to whom I submitted a draft of this paper, was kind enough to spare time to comment on certain points, and in connection with this pattern contributes the following authoritative information:

"I do not know how this name is associated with the pieces illustrated on Plate LXXIII, R. L. H. These formed part of a large set, sufficient, if I remember aright, for eighteen people, which I saw in its entirety laid out on a table in Harding's shop. I persuaded him to sell me the centre dish, a pair of tureens, with stands (Hobson, Pl. LXXIII), and a pair of fruit dishes. A year or two later I was showing Lady Ebury my china when she told me that these were part of a set which Lord Ebury had sold to Harding.

"Someone (I forget whom, but I think it was a dealer) once told me that the painter of the landscape on these (and other) pieces was 'Fogo,' whom Binns mentions ('A Century of Potting,' etc.), but I have no confirmation of this. In fact, I can find nothing about him or his work except Binns' mention of his name."

NOTE.—Fogo is mentioned, R. L. H., p. 104. There appears now to be some doubt whether the signature "C. C. Fogo" is not that of the "nonsense" painter of Chelsea. In any case there is a distinct and individual artist whose work is ascribed to C. C. Fogo, who may be a mythical person.

2. LADY MARY WORTLEY MONTAGU.

The service, which is distinguished by the curious light colouring of the scale blue, by the richness and chasing of the gilding and by the type of exotic bird, is illustrated in monochrome on R. L. H. Plates II and X, and No. 268, Plate 55, F. L.

It seems hardly probable that such an elaborately decorated service as this is, showing signs as it does of the handicraft of the imported Chelsea workmen, could have been made at Worcester prior to 1762, the year of Lady Mary's death, nevertheless it traditionally bears her name.

Lady Mary, the eldest daughter of the 5th Duke of Kingston, was born in 1689. Known as a beauty and a wit, she was first the friend and then the enemy of Pope. She is celebrated for her letters and for introducing to England from Turkey, whither she went with her husband, who was our Ambassador, the practice of inoculation against smallpox.

3. HOPE-EDWARDES

This, which is the finest claret-ground service in Worcester,

is illustrated in colour, R. L. H., Plate LX, and in monochrome, R. L. H., Plate LIX, and F. L., Plate 34.

The combined name did not exist during the Wall Period, and the service was probably made for Sir Thomas Edwardes, 6th Baronet, who died in 1790. There is confirmation of this view, in the fact that the beautiful tankard of the service in the Frank Lloyd collection bears the single initial E instead of bearing the initials H. E. Sir Thomas's niece, who eventually succeeded to the family estates, married in 1794 John Thomas Hope, of Netley Hall, Salop, and her son assumed in 1854 the name and arms of Hope-Edwardes.

4. DUCHESS OF KENT.

This charming service in dark blue with gilding and curiously quail-like exotic birds, plump with incurving tails, is illustrated



TANKARD OF THE HOPE-EDWARDES SERVICE,
bearing the single initial "E"

Frank Lloyd Collection, British Museum

in colour, R. L. H., Fig. I, Plate LXV, and in monochrome, No. 295, F. L., Plate 62. It is a tea service, and the cups are of unusual design, being conical.

Here, again, there was no Duchess of Kent in existence during the Wall Period. The only lady after whom the service could have been named was Victoria Mary Louisa, fourth daughter of the hereditary Prince and subsequent Duke of Saxe-Saalfeld-Coburg. She was born in 1786 and, as a widow, married secondly, in 1818, Edward Augustus, Duke of Kent, son of King George III. She had an only daughter, Victoria, who, as Queen Victoria, in 1837, succeeded to the crown of England.

NAMED SERVICES OF DR. WALL WORCESTER

5. DUKE OF GLOUCESTER

Probably the most richly decorated service which has not a coloured background. Most clearly the beautiful fruit painting is by the master painter of the "Sliced fruit" at his best, so also is the gilding. It is illustrated in monochrome, R. L. H., Fig. I, Plate LV, and F. L., No. 119, Plate 22.

In this case it is perfectly possible that the service was actually made for William Henry, Duke of Gloucester and Edinburgh and Earl of Connaught, third son of Frederick Louis, Prince of Wales. The splendour of the service and the fact that it is marked with a gold crescent makes this the more probable.

The most interesting things about the Duke of Gloucester are, firstly, that he secretly married in 1766 Maria, dowager Countess of Waldegrave, who was both a beauty and a wit. When in 1772 he declared his marriage, he was banished from the Court. In 1780 he was restored to royal favour. He died in 1805 and was succeeded by his son, who died without issue in 1834.

Christie's sold the service among the effects of the Duke of Cambridge early in the XXth century.

6. BISHOP SUMNER

This service, which is a fairly faithful and direct copy of the famille verte specimen of K'ang Hsi period, is one of the few Worcester services which bears the gold crescent mark. It is illustrated in colour, R. L. H., Plate XXXV, and in monochrome, R. L. H., Plate CVIII, and F. L., Plate 1.

There was a John Bird Sumner who was Archbishop of Canterbury (b. 1780, d. 1862) and a Charles Richard Sumner Bishop of Winchester (b. 1790, d. 1874). The service probably derives its traditional name from having been disposed of upon the death of the latter.

The Chinese original of which it is a strikingly exact copy is known to exist.

7. KEMPTHORNE

A simple "Japan" pattern, figured under Fig. 70, Plate 12, F. L., in monochrome. The pattern has frequently been repeated, and as a matter of interest the specimens which bear a square mark are normally superior to those which bear the crescent mark.

The service is of peculiar historical interest because Mr. Thorniloe, one of the Worcester original proprietors, apparently visited Cornwall in search of soaprock—the essential and distinguishing characteristic of Worcester. When in Cornwall he was entertained by a member of the Kempthorne family. As a matter of courtesy Mr. Thorniloe sent Mr. Kempthorne a porcelain service of this pattern. Mr. Dyson Perrin possesses the original design in colours of this service.

8. MARCHIONESS OF ELY

A service with a dark blue border, formal gilt scroll work and exotic birds in landscapes. Illustrated in monochrome, R. L. H., Plate II, Fig. 3, and F. L., No. 292, Plate 62. This rich service was sold at Christie's on March 26, 1908, as the property of Caroline, Marchioness of Ely, the widow of the 4th Marquess.

The Marquessate of Ely is interesting as being an Irish one instead of being, as one would naturally suppose, connected with the Isle of Ely. The family of Loftus originating from Yorkshire became connected with Ireland in the XVIth century, when the progenitor of this family became Archbishop of Dublin and Lord High Chancellor of Ireland. They are Marquesses, Earls and Barons of Ely, County Wicklow.

9. MARCHIONESS OF HUNTLY

This dessert service, with an apple-green border and flowers, is illustrated in monochrome, Fig. 1, Plate XI, R. L. H.

During the Wall Period there was no Marquess of Huntly, as the head of the Gordon family at that time was the Duke of Gordon. The Dukedom became extinct in 1836 upon the death of the 5th Duke. He was, however, succeeded in the Marquessate of Huntly by his kinsman, the 5th Earl of Aboyne.

The service derives its name from the fact that it was sold in 1882 by the then Marchioness of Huntly, second wife of the 10th Marquess. It is thus now impossible to say whether the service was originally made for the contemporary Duke of Gordon or Earl of Aboyne.

10. LORD STORMONT

Mr. Hobson describes this service as follows: Festoons of

drapery; a heavy and inappropriate decoration for porcelain; not illustrated, but unmistakable.

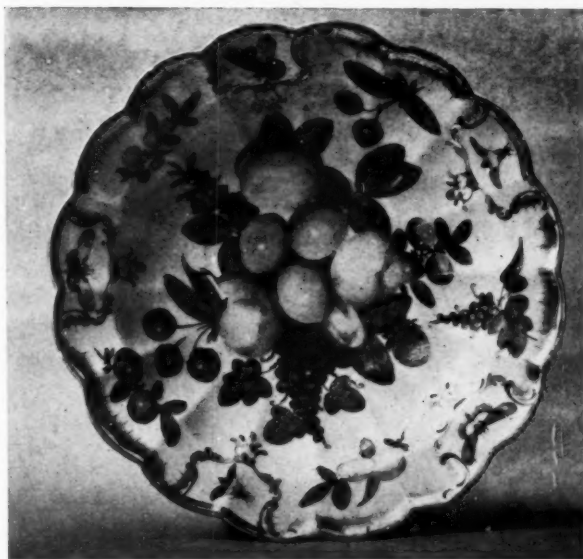
Unfortunately, there are two such services as I suppose this to be, in existence. One in blue, the other in carmine. The author's collection possesses specimens of both.

David, 7th Viscount Stormont, was born in 1727 and died in 1796.

11. THE BODENHAM SERVICE

This was sold in 1892, and the service takes its name from that. It is quite unmistakable. The ground is dark blue, clearly marked, early, scale. The reserved panels have very odd, grotesque little Chinese figures not otherwise met with in Worcester. Illustrated, Fig. 6, Plate XXXI, R. L. H., and No. 31 F. L., Plate 6.

The old Chelsea catalogues refer to certain circular dishes similarly decorated as the "Hob-in-the-Well" pattern, and Mr. Hobson has drawn attention to the resemblance. Mr. Kiddell has brilliantly catalogued two such circular Chelsea dishes as



DUKE OF GLOUCESTER SERVICE; a richly decorated service without a coloured background

Frank Lloyd Collection, British Museum

follows: "A pair of Chelsea 'Hob-in-the-Well' circular dishes with wavy rims boldly decorated in Japanese Kakiemon style, with a boy throwing a stone and breaking a large fish-bowl into which his companion has fallen and is being rescued by a third boy." He adds the following illuminating note: "Flora," or "Hob-in-the-Well," was the name of a farce by Colley Cibber which had been popular since 1715. In fact, the incident depicts Sze-Ma Kwang (Jap., Shiba Onkō), A.D. 1019-1086, a great statesman under the Sung Emperors, when young, showing his remarkable intelligence, power of initiative, and presence of mind.

12. LORD COVENTRY OR BLIND EARL'S PATTERN

This very well-known pattern is illustrated, No. 120, Plate 23, F. L. It consists of a moulded spray of rose leaves and buds which are raised above the normal surface of the dish or plate, and coloured according to nature.

The suggestion is that when the contemporary Earl of Coventry (6th Earl, who married one of the celebrated Miss Gunnings) became blind owing to an accident in 1780, this service was designed so that he might feel the pattern, since he could no longer see. As Mr. Hobson points out, this suggestion fails because the pattern was known both at Chelsea and Bow prior to 1780, and doubtless it was also made at Worcester prior to that

date, as it is fairly common. However, the writer on one occasion mentioned these facts to a lady of the Coventry family, who remarked that she well remembered a cupboard full of china of this pattern in her father's house.

It is a matter of curious historic interest that the founder of the Coventry family was a wealthy London merchant who was Lord Mayor in 1416 and was one of the executors of Sir Richard Whittington (Dick Whittington).

13. SEBRIGHT SERVICE.

This, which is illustrated, No. 57, Plate 9, F. L., is a very interesting service, because the Worcester portion of it appears to be no more than a replacement of the breakages in an existing Imari service which the family owned. The remnants of the Imari and Worcester services were sold to the firm of Stoner & Evans, to whom this ascription is due. There are very few of either the Imari or the Worcester plates in existence, and it is noteworthy that the shape of the Worcester plates is unlike anything else in Worcester and copies its prototype. It was probably made for Sir John Sebright, 6th Baronet, of Besford, County Worcester, who married on May 15, 1766, Sarah, daughter of Edward Knight, of Wolverley, County Worcester.

14. LORD RODNEY

This charming dessert service, with a deep blue border enriched with gilding and very spindly exotic birds in vague landscape, is illustrated, Fig. 196, Plate 40, F. L. This form of bird painting occurs on several of the finer Worcester services and is highly reminiscent of the style of the well-known painters of Sèvres porcelain, Evans and Aloncle.

There seems to be little doubt that this service was made by Worcester for the famous Admiral in the heyday of his fame. The following are brief particulars of his career:

George Brydges Rodney, 1st Baron Rodney, one of the most eminent of England's naval commanders, was born on February 19, 1718, and was sent to Harrow School, where he only continued till he was twelve years of age, when he went to sea under the last King's letter of service ever granted; he was a lieutenant in 1739, and was a commander under Hawke at the defeat of L'Etendière squadron in 1747; he became rear-admiral in 1759 and commanded at the successful bombardment of Havre, and the destruction of the flotilla prepared there to invade England, and, sailing to the West Indies, reduced Martinique; he was, in consequence, promoted, in 1762, to the rank of vice-admiral, and created a baronet January 22, 1764. In 1780, he completely defeated Langare's fleet off Cape St. Vincent, taking him prisoner and making his ships prizes, and relieving Gibraltar. For this he was nominated a K.B. Another triumph, one of the greatest in our naval annals, obtained him his peerage. He was created Baron Rodney, of Rodney Stoke, Somerset, June 19, 1782, for the memorable victory he achieved, April 12, 1782, over the French fleet commanded by the Comte de Grasse, when the commander was made prisoner. The result of this splendid success was the Peace of Versailles, January 20, 1783.

The only doubt as to whether it was made at his expense, lies in the fact that throughout his later life, even after Parliament had recognized his services, Lord Rodney was in embarrassed financial circumstances.

15. SIR GEORGE HOWARD

An undistinguished pattern of what is regarded as typical Worcester, namely, bright scale blue ground with the usual mirror- and vase-shaped panels framed in gilt rococo scroll work and painted with brilliant exotic birds in landscape settings, the smaller reserves with insects.

From a service reputed to have been given by Queen Charlotte to her equerry, Sir George Howard.

Illustrated, No. 256, Plate 49, F. L.

16. LORD SANDYS

There is a unique mug in the Frank Lloyd collection, illus-



The Cup and Saucer in the centre is the KEMPTHORNE SERVICE—a simple "Japan" pattern

Frank Lloyd Collection, British Museum

trated, Plate 81, of which the following are the particulars. No other specimen is known. Mug, with ovoid body, slightly expanding mouth and ribbed handle. Painted in enamel colours, with touches of gilding. In the front is a delicately painted landscape, with lake, hills and buildings, and in the foreground a portrait figure of man with a dog, the whole bordered by pink rococo scrolls and trees; in the spaces are scattered floral sprays. A gilt spray on the handle, and gilt edges. Under the base is the inscription in black: Lord and Lady Sandys' health T * G * -1759- H., 4.6 ins.

Samuel Sandys, created Baron Sandys in 1743, was the guardian of Dr. Wall, the founder of the Worcester factory, who married his cousin Catherine Sandys. There is no special event (at present ascertained) in the year 1759 which would explain the significance of the inscription, unless it be the appointment of Baron Sandys to be Warden and Chief Justice in Eyre of the King's Forests south of the Trent.

17. QUEEN'S PATTERN

This pattern, the distinctive feature of which is spiral bands with counter-changed blue and white designs enriched with touches of coloured enamels—usually red—has a number of minor variations. For example, the 1769 Catalogue of Worcester at Christie's mentioned both "plain Queen's pattern" and "rich Queen's pattern." One item of that sale is "A complete tea and coffee equipage, with handles, Queen's pattern, 43 pieces, £4 11s. 6d."

The pattern has, curiously enough, had a considerable vogue and is variously known as "the whorl," "the spiral," "Catherine Wheel," and Queen Charlotte's pattern.

Queen Charlotte, the wife of King George III, seems to have been interested in Worcester China for, apart from this pattern, which is Chinese in origin and has been copied on many wares from the faience of Persia to the porcelain of Meissen, being named after her, there is the fact that she gave her equerry, Sir George Howard, a Worcester service and that she and the King visited the factory in 1788, when another pattern which she selected was named after her, or is alternatively called the Royal Lily pattern.

Illustrated, R. L. H., Plate XXXIX, in monochrome, F. L., No. 9, Plate 3.

Private Collectors may come across the specimen they are seeking with the help of a small advertisement in the Collectors' Quests column. The price is 30/- for three insertions in successive issues of about four or five lines. Single insertions are 12/6 each, but three or more are advised. Particulars of the specimen required should be sent to the Advertising Manager, 34 Glebe Road, Barnes, London, S.W.13. Telephone: Prospect 2044.

HINTS ON COLLECTING OLD FURNITURE

PART V. WHAT TO BUY

BY LT.-COL. SIDNEY G. GOLDSCHMIDT

IN a previous article I dealt, on the one hand, with old furniture in its original setting, and, on the other hand, with the somewhat formidable undertaking of radically altering a modern house to form a completely appropriate setting, outside as well as inside. This last I have since come to look upon as an unnecessary refinement, and, moreover, it can be carried too far. A friend of mine went to the greatest trouble to have the minutest detail of his house and his collection correct and in harmony, and I must say with great success. One day he unfortunately caught sight of his reflection in his Sheraton cheval mirror, and coming to the conclusion that his pyjamas were the only anachronism in an otherwise perfect period room, thereafter wore a nightshirt and a nightcap, to his great discomfort. The amateur may think this is carrying an idea too far and may believe this story or not as he likes. As a matter of fact, the most modern house, provided the rooms are not too irregular in shape, can be decorated to form a background entirely suitable for displaying old furniture.

In a way a modern house allows us to widen our choice, because in this case we are not hampered by the necessity of selecting specimens to form part of a harmonious whole. On the contrary, we can choose individual specimens as perfect as one can find and afford, regardless of whether or not they match the rest of the collection, either in wood or period. It may be argued that such a house will look like a museum. Why should it not? I maintain



Fig. I. Chair with adjustable book-holder and candle-holder. Said to have belonged to Dr. Johnson



Fig. II. Toilet Mirror with the rare single pillar

that a museum is a very pleasant and interesting place, but in collecting the furniture for one's own house the collector has, in addition, to be influenced by the question of utility, so that besides each piece being an interesting and beautiful specimen it will also have to be appropriate to its function.

Connoisseurship, the first essential for a collector, can only be acquired by a combination of two qualities: not only must a man have the knowledge gained by practical experience, but by study also. The books—and there are scores—should be read with avidity and the examples in museums examined. But practical experience can only come by putting one's knowledge and taste to the test of actual purchases. Then, having bought one or two specimens, it will not be difficult to find out how they stand the test of daily communion, and what they are like to live with. Thus it can be determined whether one has a natural aptitude for selecting a good and rare thing and for rejecting the second-rate. This is what is known as "flair," but I must give this warning. Good taste is a combination of this "flair," and the knowledge gained by study; but good taste is not inherent. It will be found that, however keen a collector may be, his collection will not be attractive unless he has personally mastered his subject. In this connection I cannot urge too strongly that a collection should be based on the personal, individual taste of the collector and not on that of half a dozen advisers. He must never be induced to buy a thing he does not care for himself, but this is not the same as allowing himself to be dissuaded from buying something which a knowledgeable and conscientious dealer does not recommend *from every point of view*. The dealer will know what repairs or alterations, if any, the piece has suffered, although he may not be ready to admit them.

Then the collector should always give preference to the example that in some respect departs from the ordinary. It is within the experience of every collector that he shows his treasures to a fellow collector or to some dealer. This visitor is always ready to describe some better piece that he owns or has once owned, but the description invariably shows that the competitive piece lacks just those essentials that have



Fig. III. Not a bookcase but a wardrobe with dummy book-backs



Fig. IV. A remarkable piece of cabinet-making, with the craftsman making the most of available space
Courtesy "Country Life."



Fig. V. Mahogany corner cupboard representing a Queen Anne door and doorway

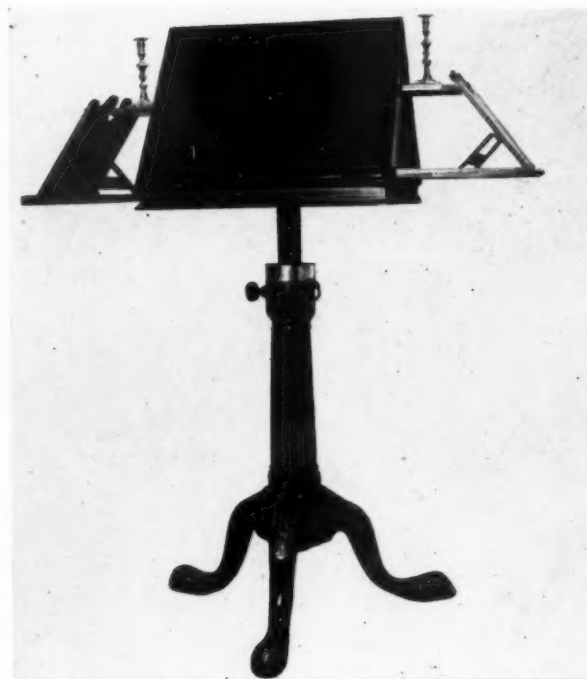


Fig. VI. A mahogany quartette stand with ingenious adjustments. Acquired by the violinist Yehudi Menuhin
Courtesy Kemsley Newspapers Ltd.

HINTS ON COLLECTING OLD FURNITURE



Fig. VII. A Mahogany Piece with unusual method of sliding openings, indicating Architect's design—perhaps William Kent
Courtesy "Country Life"



Fig. VIII. A BUTLER'S CHEST IN SABICU, with exquisite carving
Courtesy "Country Life"

induced purchase and has therefore raised the piece under examination above the ordinary. Let us take as a simple example a mahogany chest of drawers and consider the refinements that raise one specimen above another. It may be bow fronted instead of straight fronted, or, better still, serpentine fronted, and the sides may be shaped as well as the front. It may have oak or mahogany linings to the drawers instead of deal, or even ash, while such points as canted corners, cock beading round the drawers, original handles and locks, and absence of obvious repairs have been mentioned already and speak for themselves. The quality of wood and colour I have also referred to before. As regards size, big unwieldy pieces are on the whole not so desirable as the rare smaller pieces. If the piece you are contemplating has some special feature, this should weigh heavily in its favour. For this reason I illustrate this article with some specimens much out of the ordinary. In this connection it is well to bear in mind that most pieces of old furniture are unique; you can rarely, if ever, find a match. I knew a dealer who conceived the plan of buying all the knife boxes once so fashionable and by no means rare, with the idea of matching them into the more saleable pairs. He accumulated no fewer than eighty without finding one match pair.

The chair shown (Fig. I) has on the one arm an adjustable book rest, and on the other an adjustable candle-holder. The hand-made joints and screws are as accurate and work as smoothly as any machine product. The chair was sold as having belonged to the great Dr. Johnson, but there was no means of verifying this. It came from a country house, but was sold only on condition that its origin should not be divulged.

Fig. II illustrates a toilet mirror with a serpentine base and canted corners, the glass supported by a single pillar with a beautifully hand-made knuckle-joint for adjustment. This type with the single pillar is rare.

Fig. III looks like a book case, but is a wardrobe, the book backs, bound in calf, being dummies measuring only an inch and a half. To complete the illusion, a few are even put in the wrong way about. Some of the titles are: "The Spectator" (several volumes), also "Swift's Works," a number of volumes entitled "Adventur" (sic), and volumes of Pope's works, etc. This handsome piece was bought from a dealer in Dublin some forty years ago, and shows signs of having once been the case of a folding bed. This, I think, goes to show that in the early XVIIIth century, the period to which this belongs, it was the fashion to make a bedroom look like a living-room in the daytime. As a rule I do not care for converted pieces, but I was led to make this an exception because it is such a handsome piece and hanging wardrobes are rare.

Fig. IV demonstrates a remarkable piece of cabinet-making; each alternate pair of the double row of drawers are dummies, but the craftsman has not been deterred by the space at his disposal being curtailed by the double-folding rack which enables the user to write standing up.

Fig. V, a small corner cupboard, is an early mahogany piece and probably also an architect's design. It represents a Queen Anne door and doorway.

Fig. VI shows a mahogany quartette stand on a fluted pillar supported on a tripod with finely carved feet and knees. These last still retain the original gilding. The height can be adjusted and secured by a thumb-screw. The sloping stands for the music can be ingeniously folded and adjusted either for four players or for a single desk with candle slides, presumably for a conductor. The date of this interesting piece is 1760 and it is in "mint condition." When Yehudi Menuhin, the young violinist, visited Lancashire he heard of this great find and at once expressed a desire to see it, and was not long in making up his mind.

One of the earliest pieces of mahogany I have seen is illustrated by Fig. VII. The method of opening is peculiar. There are two supporting slides to pull out, and on these the bottom row of glass windows rests when hinged open. Then the middle row of windows slides down, leaving the top row counter-balanced by weights and cords concealed in the side pillars like a sash window. These then slide down to rest on the middle row when at the bottom.

Fig. VIII depicts a butler's chest in Sabicu. It is serpentine both in front and at the ends. The carving is exquisite, and it has stood the test of time and is without a blemish or a crack anywhere.

CHINESE ART (ELEVENTH ARTICLE) JADE-II

BY VICTOR RIENAECKER

The previous articles in this series appeared in *APOLLO* for December, 1943, throughout 1944, and in January and February, 1945

DR. BERTHOLD LAUFER says of a modern Chinese writer, Wu Ta ch'eng, "I was forced to reproduce the material of Wu almost in its entirety, owing to its great archaeological importance." Wu's two volumes on jade published in 1889, the *Ku yü t'u K'ai*, or "Investigations into Ancient Jade," with 217 illustrations in the form of outline drawings, is a most valuable reference because it illustrates objects actually seen by its author; and Wu endeavours, by means of existing specimens and literary allusions, to establish some kind of firm foundation upon which the student may plant his feet.

The Western student can only hope to see further into the history and meaning of Chinese jade by standing, as it were, on the shoulders of such serious investigators as Laufer, Gieseler, Wong, Koop, Yetts, Dame Una Pope-Hennessy, and Nott. Dr. Gieseler has written some arresting and valuable monographs on ritual and burial jades, but these have appeared in a learned publication and are not readily available.¹

According to legend, jade seems to have served every purpose from that of libation vessel to sacrificial knife, from amulet to musical instrument, from bird-cage to notebook, from cuspidor² to clog.³

There may be said to be, roughly speaking, four classes of jade: (1) Weapons and implements which may probably belong to an early "Stone Age." (2) Those made for ceremonial or magical purpose. (3) Those adapted to ordinary workaday usage, and (4) those serving the end of mere amusement, display or frivolity.

As C. P. Fitzgerald says: "To the ancient Chinese jade was the most precious of stones, a sacred material containing the quintessence of virtue, and its use was confined to ritual objects. The sacred jades used by the kings and princes of the Chou period were not always decorated, perhaps because the pure beauty of the stone was felt to be sufficient ornament. It is true that jade was used for purposes which do not at first sight appear to be strictly religious. Princes received jade tokens of investiture, and the nobility wore jade pendants and belt buckles attached to their girdles."⁴ But it must be remembered that investiture by the Son of Heaven, as the Emperor was called, was as much a religious as a political act, and the girdle pendants were believed to reinforce by their mysterious power the natural virtue of the wearer. These jade ornaments were sometimes richly decorated with motifs such as the *t'ao t'ieh* mask and cloud pattern which are found on the bronzes.

It would seem that the sacred jades of the Chou period were conventionalized representations of primitive tools and weapons serving as tokens of power and emblems of the nature deities. The ancient Chinese did not make anthropomorphic images of their gods; their religious symbolism was governed by mathematical and abstract conceptions; consequently the jade symbols do not readily suggest to the modern mind the ideas which they were intended to represent. There were six sacred jade symbols: of the Heavens, the Earth, and the four points of the compass. The Heavens were, of course, also *yang*, the positive, light principle (male by later connotation), and the Earth was *yin*, negative dark, and, by extension, female. The four points of the compass were identified with the four seasons; the north with winter, the east with spring, perhaps because in North China the rain which ends the dry cold winter is brought by the east wind from the Pacific Ocean. The south was associated with summer, which needs no explanation, but the reason which made the Chinese choose the west as the "direction" of autumn is perhaps also due to local climatic conditions.

Jade sacrificial vessels were employed during the Chou period (1122-249 B.C.) in the ancestral cult together with bronze vessels. The six sacrificial objects mentioned in the *Chou Li* comprise:

The <i>Pi</i> :	Symbolical of Heaven and in colour Blue-green.	A flat circle with hole in centre.
The <i>Ts'ung</i> :	Symbolical of Earth and in colour Yellow.	Tube open at each end in the form of a circle within a square.
The <i>Kuei</i> :	Symbolical of Wood and in colour Green.	Flat at one end tapering to a point.



AN OLD JADE CARVING. Height 9 in. The inscription is imperfect, several characters on each side being illegible. Enough remains, however, for the main burden of the inscription to be clear. It reads: "This image of jade was made with deep reverence as a thanksgiving for the recovery of my mother from her illness after three days of supplication. The carving was made in the Yung P'ing Period of the Great Wei Dynasty (A.D. 508-512) in the first year of that Period (508) in the third moon on the first day."

Collection of W. Ohley, Esq.

The <i>Chang</i> :	Symbolical of Fire and in colour Red.	Rod with pointed end.
The <i>Hu</i> :	Symbolical of Metal and in colour White.	In the form of a tiger.
The <i>Huang</i> :	Symbolical of Water and in colour Black.	Semi-circular.

We read that these symbols were made under the supervision of the Master of the Sacred Ceremonies (*Ta Ts'ung Pe*) for use in sacrifices in the following tabulated manner.⁵

- A round *Pi* : in homage to Heaven.
- A *Ts'ung* : in homage to Earth.
- A long *Kuei* : in homage to the East.
- A *Chang* : in homage to the South.
- A *Hu* : in homage to the West.
- A *Huang* : in homage to the North.

Recent research has led to the conclusion that the symbolical importance of Heaven and Earth as ascribed to the *Pi* and *Ts'ung* respectively by writers of the second century A.D. is now not entirely acceptable. Oscar Raphael believed that: "Investigations suggest that these very important archaic jade structures were more likely instrumental emblems used in the ritual of early Chinese Ancestral Worship, and therefore they may possibly signify, in a manner as yet not determined, the ancient fertility

CHINESE ART—JADE

deities; "while Nott considers these symbols "were certainly used in the Chou (and probably Shang-Yin) ritual, to typify the points of the compass."

In the *Chou Li* mention is made of a jade plate used in the ceremony when a feudal prince gave the oath of allegiance to the Emperor. An ox was slaughtered, and one of its ears cut off, the participants rubbing their lips with the blood as a sign of allegiance. A basin ornamented with pearls contained the ear, and the grain offered was placed on the plate. But, according to another commentary, no grain was offered in this ceremony, and the plate was used to collect the blood of the victim.⁸

From the comments of Han writers on the *Chou Li*, one gathers that the original symbolism concerning jade was lost sight of as early as the Han dynasty when the reign of ornament for its own sake set in. We know also from the Sung commentaries and catalogues of jade objects and their uses that even the traditions concerning jade ceremonial and magical ornaments were lost. Thus the *ts'ung* are described as "wheel naves"; and other objects are similarly misinterpreted.

It would seem that the use of jade was vastly extended after the advent of Ts'in. The Ts'in state, which may be said to have played to China the rôle which Russia once played to Western Europe, may have been outside the jade tradition. The Ts'in rulers evidently had views of their own about the wearing of jade pendants and insignia. They issued edicts on the subject in 409 B.C., changing many of the old customs.

An impressive mastery of line and grouping was attained by the Han worker of jade. While Han carvings give the impression of being primitive, they embody a wonderful sense of movement. It is this vital quality which points to a definite break with tradition,⁹ and marks the passing of the purely static symbolic ritual and religious type of carving of the previous dynasties. As Laufer says, "the stiff and formal traditions of the Chou period were no longer sufficient for the temperament of the people of the Han time who were framed of a different mould."¹⁰ For example, Chou girdle-ornaments were geometrical in shape, cut out in circles, half-circles, squares and rectangles, in conformity with the whole geometric trend of mind ruling at that time, which measured, surveyed and weighed everything; the symbolism of these ornaments did not refer to their designs, but to their designations only by way of a phonetic rebus, an æsthetic pleasure merely caught by the ear and eye, and a means of expression for poetry only. The Han people

broke with this spoken and written symbolism and created a different symbolism. They dropped all the words of their predecessors, the *kü*, the *kui*, the *yü*, the *heng* and the *huang*, etc., and crystallized their sentiments into the *kueh*. In place of words they enthroned the artistic motive, and the sound of the verse was exchanged for an enlivened rhythm of material form and line. They were, in fact, productive creators seeking forms for the expression of their emotions. Their art became essentially emotional, and, as a consequence, the emotions instilled into their productions must be our guides in attempting to understand them. For this reason we need to examine all available sources for tracing any real or alleged symbolism connected with them, for this symbolism is the key to the treasury leading to the heart of their art, and not only their art, but that of later China, whose ideals are still based on and nourished by that memorable period. Neglecting or discarding the interpretations of the Chinese would not only result in absolute failure to properly understand and appreciate their art, but also lead to such abortive caricatures as have unfortunately been drawn of China's cultural development.

Thus, in the case of the girdle-pendant, that of the Chou period was the product of the impersonal and ethnical character of the art of that age; it was general and communistic, it applied to everybody in the community in the same form; it did not spring from an individual thought, but was an ethnical element, a national type. But two new great factors characterized the spirit of the Han time—individualism and variability, in poetry, in art, in culture and life in general. J. Edkins, "On the Poets of China" (*Journal of the Peking Oriental Society*, Vol. II, p. 219) has given a good description of Han poetry. "The Han poets were men who felt within themselves the impulses of poetry, which must find expression in some way. The old Odes were like the pleasant murmuring of the brook, the whisper of the pines in mountain hollows, the tinkling of the sheep bell heard from afar. The compositions of the Ch'u poets were marked by the depth and dashing speed of the river which forces its way through rocks attended by deafening sound and distant contrasts of light and shadow. There was more art in these compositions than in those of earlier date, and it was accompanied by profounder feeling. Consequently, the Han poets could adopt no other course. In short, they made poems of the same kind," etc. The personal spirit in taste awakened gradually; and it became possible for everyone to choose a girdle-ornament according to his liking. For the first time, we hear of names of artists under the Han, six painters under the Western Han, and nine under the Eastern Han,¹¹ also of workers in bronze and other craftsmen.¹² The typical, traditional



JADE VASE, olive-green with brown markings. Height, 9½ in. Sung Period, A.D. 960-1279

Collection of Mrs. Edward S. Harkness, New York



A TRANSLUCENT NEPHRITE VASE with two loose ring handles supported by Ju-I carvings. White, splashed Brown markings. Height 10½ in. Width 6½ in. Early Ch'ing Dynasty, circa A.D. 1650

Formerly in the Summer Palace Collection, Peking

objects of antiquity gave place to different forms, which again dissolved into further variations to express the correspondingly numerous shades of original sentiments, and to answer the demands of customers of various minds.

The extravagance which the Emperors of the Chou, Ts'in and Han dynasties exercised in the erection of their mausolea, and the wealth of treasure which they caused to be interred in their vaults was stupendous. One-third of all the taxes of the Empire is said to have been apportioned by the house of Han to be hoarded in the Imperial graves. When the Emperor Wu died in 87 B.C., his mausoleum, which was seventeen feet high and twenty feet square, with a mound two hundred feet in diameter, was so filled with treasure of all kinds that nothing more could be placed in it. Insurgents rifling the tomb were not able to carry off half of the contents. Nine carriages were entombed with each Emperor, and even live horses, leopards, and tigers; one hundred and ninety live animals being on record in one particular case.

By investigating from Chinese archaeology and philosophy the intellectual and spiritual background of the artist, and then inquiring in what way jade carvings have succeeded in appealing so vividly to the modern Western mind, we uncover an instance of mental attitude communicated across centuries almost independently of the particular representation fancied by the craftsman: animal, plant, mythical figure, or abstract geometrical design, can alike be the channel of closely similar communication. The ancient world saw in these carvings the dignity of the earth, the majesty of the heavens, the nobility of human character, so that contemporaries endowed jade with the magic in which they believed. But for our love of the exquisite material no magic is needed, beyond uncanny fellowship with the long-dead craftsman whose exploitation of a sense of form causes our imagination to be roused again to his own conviction of undying values. As the ultimate significance of a poem is not in the mere meaning of its separate words, but is unshackled by implications and associations not limited by the dictionary, so likewise the forms and shapes fashioned by the jade carver fix some permanent vision amidst the shifting scene of human values.

The plastic arts offer at first sight less facility for demonstrating the principles of imaginative stimulus by structure and form, for they degenerate so readily into the mere representing of objects, the copying in one material the shape of another, albeit its colour and texture elude truly exact representation. But in imaginative plastic art images conveyed are not necessarily to be identified with objects pictured. The distinction between any "thing pictured" and the image roused in the beholder is well illustrated by many of the ancient Chinese carvings in jade.

The imaginative life of the visionary is no idle relaxation. If he can attain a perfection of technique sufficient to communicate coherence through his fantastic carving or drawing, or verse or music-making, he will also have redeemed his soul from the scornful charge of escapism or pure egotism. The artist's work is no mere narcotic, or the selfishness of a retreat from reality by way of dream. The imagination must be disciplined and undertakes the severest obligations in order to perfect the pattern of an art-form. One recalls as symbolic of such discipline the many years of struggle attributed in legend to the carver of one simple ornament of jade in ancient China. Without this struggle with the intractable medium of expression, fantasy remains chaos.

While all ancient jade vases have their prototypes in bronze vessels, and while hardly any new forms were produced in jade, there developed two processes of technique applied to jade without their counterpart in the ancient bronzes. The one is openwork carving, and the other high undercut reliefs, a style and process which seems to have started from the beginning of the Sung dynasty. The nature of jade easily lent and adapted itself to these two methods of treatment. In due course of time this technique was transferred to bronze, and bronze vessels began to appear covered with undercut designs in relief. In both materials, it was extensively practised under the Ming; and in the eras of K'ang-Hsi and Ch'ien-Lung, we find a great number of bronze vessels, especially censers and braziers, with the bodies or covers executed in open-work.

Marvellous works of jade were turned out during the K'ang-Hsi and Ch'ien-Lung periods, many directly inspired by these Emperors themselves and engraved with their poems and seals. As a rule, the ancient styles were followed. This is expressly testified to by seals, as *Ta Ts'ing Ch'ien-Lung fang ku*, "Reign of Ch'ien-Lung of the Great Ts'ing dynasty, imitating antiquity or the antique style."¹³ It does not follow, however, that the work is a faithful

reproduction of an antique, but only that the style and the spirit handed down from ancient times have been preserved.

The conventional opinion on the decadence of Chinese art during the last centuries is not confirmed by even a superficial examination of actual examples. Technical mastery is as great as, perhaps even greater than, in any previous period, and reveals a power of artistic composition and a harmony of form and taste that has never been surpassed. True it is, there is lack of originality and variability of ideas. During the Ch'ien-Lung period it is doubtful whether a single new conception arose in the mind of any artist. But the works of the past were not copied slavishly and languidly, but with a zealous and fervent inspiration, and with an honest desire to produce the best. It was a gay and amiable art of a distinctly worldly imprint; devoid, admittedly, of that deep religious spirit which had inspired the earlier carvers to their transcendental and spiritually impressionistic motives, but nevertheless competent in the highest degree to express the different spirit of the age. No longer were the artists harnessed by rules which permitted of no variation. The original symbolism was often diluted almost beyond recognition; and although the subjects were still drawn from ancient sources, elegant licence and considerations of taste took liberties with proportions and the treatment of ornamental details. The earlier emotional idealism and sentimentalism had vanished, giving place to the exigencies of the earthly life which had come more and more to the front. The old-time rigid sacredness was exchanged for a more human and social touch, exemplified by a predilection for the genre.

Chinese art of the XVIIIth century attained such high standards of technical excellence and is so rich in great and varied achievements that we are scarcely justified in speaking of a general decadence. Lacquer and ivory carving flourished during this immensely active period, and, above all, painting. In no other age were literature and criticism more assiduously cultivated; and, under the patronage of the two liberal Emperors, K'ang-Hsi and Ch'ien-Lung, the Chinese produced masterpieces in printing, book-making and wood-engraving equal to the best productions of the world at large. The great renaissance movement led to a unique interest in literature and art; diligent searches for ancient books, manuscripts, and antiquities resulted in a widening of the horizon, in a deepening of thoughts and in a straining of intellectual forces unparalleled in China's long history. The archaeologist has every reason to respect the fervent endeavours of that epoch, for without them we should still be forced to grope in the dark. To the vigilant wisdom and energy of that generation we owe the discovery, the preservation and tradition of numerous important antiquities. Bronzes, and the tiles and bricks of the Han period, were brought to light and studied, and many ancient types which had long perished have been handed down to us in the reproductive and retrospective art of the XVIIIth century. Although the prototypes have been lost, the reproductions are there. Thus the conservative spirit of the Chinese has been a substantial benefactor. A good Ch'ien-Lung reproduction is certainly better than a blank or a weak or poorly authenticated more ancient "original." Where, and what is the original, after all? Of these Chinese copies and copies of copies, the word of Holmes (*The Autocrat of the Breakfast-Table*) holds good: "A thought is often original, though you have altered it a hundred times," and Emerson's saying, "When Shakespeare is charged with debts to his authors, Landor replies, 'yet he was more original than his originals. He breathed upon dead bodies and brought them into life.'" In the same way the work of the Chinese copyist is often creative re-invention, not purely receptive, but partaking of the spirit permeating the soul of the master.

The feeling of the Chinese for jade which has persisted throughout the centuries is, perhaps, best expressed in the following extract from the *Li Ki*:

Benevolence lies in its gleaming surface,
Knowledge in its luminous quality,
Uprightness in its unyieldingness,
Power in its harmlessness,
Purity of soul in its rarity and spotlessness,
Eternity in its durability,
Moral leading in the fact that it goes
From hand to hand without being sullied.

The modern Chinese still hold a piece in the hand and rub it if they have to discuss anything important.¹⁴ But the belief in the magical qualities of jade was not strictly confined to China. Turcomans, too, shared this belief, for the tomb of Tamerlane

GEORGIAN CABINET-MAKERS

was thought to have been made inviolate by a colossal slab of jade. There is a Turco-Arab sect, the Pekdash, existing to-day, whose members carry all their lives a little flat piece of nephrite. Many Europeans have adopted the superstition of wearing jade charms to protect themselves against misfortune.

¹ One contribution may be found in *Revue Archéologique*, "La Tablette Tsong du Tchouan-Li," 1915, II, p. 126-154.

² Cuspidors of jade are said to have been discovered in the tomb of Siang, King of Wei (334-284 B.C.).

³ Briggs opening an ancient tomb said to be that of Chao, King of Ch'u (515-489 B.C.), found footgear of jade.

⁴ "China: A Short Cultural History," by C. P. Fitzgerald, p. 121 et seq.

⁵ Dame Una Pope-Hennessy, *Jade*, p. 28.

⁶ Compare *Journal of the Royal Society of Arts*, Vol. LXXXIV, p. 343, *Jade*, by Oscar Raphael.

⁷ *Chinese Jade*, by Stanley Charles Nott, p. 32.

⁸ Biot, Vol. I, p. 126.

⁹ Laufer, *Jade*, p. 233.

¹⁰ Laufer, *Jade*, p. 232.

¹¹ Giles, Introduction, etc., pp. 6, 7.

¹² Laufer, "Chinese Pottery," pp. 196, 292, 296.

¹³ Laufer, Vol. II, p. 232.

¹⁴ *Ein Edelstein der Vorzeit*, p. 27, Krayer Förster.

GEORGIAN CABINET-MAKERS

THE long course of English furniture has been charted, but until lately there has been little record of the makers themselves, for there was no convenient system in this country by which the craftsman was associated with his work by a stamp. The date limit of the present work¹ is the Georgian period, or, more strictly, the XVIIIth century, for the work of the French carver and gilder, John Pelletier, and of the Dutch or Flemish cabinet-maker, Gerreit Jensen, was finished before the reign of George I. There was probably not enough documentary evidence to body out the notices of XVIIth century furniture-makers, while, for the XIXth century, though evidence is adequate, interest has declined. The XVIIIth century was chosen because of its intrinsic interest as a "period of restless experiment and creative energy"; throughout its course vogues "caught on," succeeded one another, and caught the decline. Sheraton in his *Drawing Book* speaks of the "decline" of Heppelwhite's *Guide* (1788) and his expectation that, in a little time longer it "will suddenly die in the disorder."

The organization of some firms was surprisingly developed. In 1788, the once famous firm of Seddon employed four hundred journeymen. It is impossible to decide how far, in such complex organizations, the head of the business contributed to any piece described in his bill. The description of the fine clothes worn by John Cobb in his workshop would rule out carving and construction with his own hands. George Seddon is credited by a visitor in 1788 with "for ever creating new forms," and there is evidence of an unmistakable personal touch in the sketches of carvers and furniture-makers, who, like Matthias Lock and John Linnell, were also draughtsmen. The aim of the authors has been to state what is known of the careers of leading cabinet-makers of the XVIIIth century, and to assemble a corpus of furniture which can be assigned to them individually. This method was followed by Comte François de Salverte in his book, "Les Ebénistes du dix-huitième siècle," which includes some summary notices of English furniture-makers. When the evidence of bills, trade labels and sketches has been sifted, it is interesting to see an individual style emerge in the grouped examples, sometimes some repeated mannerism of handling, some motif that may be regarded as equivalent to a signature. These researches have resulted in assigning certain examples to obscure and almost forgotten makers, and have also led to a drastic reduction in the case of Thomas Chippendale (the elder), whose reputation had been allowed to engulf that of his rivals and contemporaries, and who had engrossed to himself the bulk of fine furniture in the rococo, Chinese, and revived Gothic vogues. He has been deposed, as the leading spirit of English rococo, in favour of William Vile, whose work has "a distinction without parallel," during the early years of George III's reign. A larger space is allotted to Thomas Chippendale, and there is a summary of the evidence of his activity in a number of country houses. The number of the firm's bills preserved, and the publication of his *Director* have kept his memory alive.

In his last phase (1770-1779), the period of much of the furniture at Harewood House in Yorkshire, he reaches a distinction and brilliance which sets him ahead of his contemporaries. In the case of some craftsmen of some importance in their day, it

has not been possible to collect a really representative corpus of their work. Only a chair of simple character can be placed to the credit of the "eminent" William Hallett, only one piece of furniture (a side-table) has been identified as the work of Matthias Lock, carver and gilder, a most versatile and gifted designer and draughtsman. By contrast, there is a considerable body of work by that very individual maker, James Moore, master of the technique of gesso and carving, who had the habit of cutting his name in large letters in a conspicuous place upon some stands and side-tables in the Royal Collection; and the wealth of John Linnell's original designs permits of some identifications of his work at Kedleston and Shardeloes. It is odd that "great and eminent" furniture-makers left so little record behind; and that men of substance like John Gumley, William Hallett and John Cobb did not found an enduring family or firm. There is some slight evidence of character expressed in wills, accounts and letters, and there are two portraits, one of George Seddon, another of William Hallett in a conversation piece dominated by him. The portrait painted by Nathaniel Dance of John Cobb, which J. T. Smith speaks of, has not come to light; should it ever do so, it would perhaps illuminate that lively figure described as "strutting through his workshops in full dress of the most superb and costly kind," and unabashed even in the presence of Royalty. The furniture-makers owed much to Royal patronage throughout this period; and there is evidence of their informed interest in the models and drawings submitted to them. Gerreit Jensen charged for models for a desk and table for William III in 1696, and the firm of Gumley & Moore made a large carved "branch" in 1717, for which a model was prepared by George I's order. In addition to the twenty-six major cabinet-makers, carvers and joiners discussed, there is a group of minor makers, often only rescued from oblivion by a label, or a summary reference in accounts or a journal. The name of George Nix has been included, doubtless for the reference to his rise from "a low origin" to the heights of his profession, and his social elevation from the "honest and pleasant frankness of his conversation" to "the tables of the great, and to the intimacy of Lord Macclesfield."

J. E.

¹ "Georgian Cabinet-Makers," by Ralph Edwards and Margaret Jourdain. Country Life, Ltd., £2 2s.

THE BRITISH ANTIQUE DEALERS' ASSOCIATION

The report of the Association, which we have just received, provides satisfying evidence of the value which dealers place on both their good names and integrity of conduct in their business transactions. So much so that collectors, great or small, may rely with all confidence on the fairness of dealings they have with members of the Association. An instance of the safeguards to dealers and collectors alike is shown in the following extract from the current report.

"SILVER TRADE.—The Worshipful Company of Goldsmiths invited the Association to collaborate with them to secure the withdrawal from circulation of all pieces of plate which come into the hands of the Association and in their opinion are not authentic. . . . In the opinion of the Council, the removal of spurious plate from the market must be in the interests of the public and, therefore, of the antique trade, and co-operation with a body charged with the responsibility for administration of the various Acts of Parliament made for that purpose is most desirable."

POST WAR FREE IMPORT AND EXPORT.—The Association, acting jointly with other interested Societies, has made representations to the Board of Trade setting out the case for the earliest possible lifting of all restrictions on the import and export of antiques and the restoration of travel facilities at the first practicable moment after the conclusion of hostilities in Europe. These representations, received personally by a high official at the Board of Trade, have been circulated amongst the Departments concerned so that due consideration may be given to our requests when matters of post-war trade are under consideration.

A further noteworthy object of the Association is the undertaking of arbitration in cases of dispute.

The president of the Association for the present year is Mr. J. J. Hodges, the vice-chairman of the Goldsmiths and Silversmiths Company of Regent Street, London, a worthy successor to a long line of distinguished presidents.

NEW WINE OR OLD BOTTLES?

BY HERBERT FURST

IS it possible to have a wrong conception of the relationship between cause and effect, to attribute certain effects to wrong causes or to imagine that the same causes will always produce the same effects? I am not a scientist, but I believe science itself is to-day less certain of the inevitable dependence, the inevitable sequential relationship between the two than it once certainly was. That may or may not be true, but, in any case, it can as little affect the immediate subject of this essay as the truth or otherwise of Einstein's Theory. I remain, therefore, unshaken in my belief that the same causes must inevitably produce the same effects; or, conversely, that if we wish to reproduce the same effects we must reproduce the same causes. But apart from the question whether such reproduction is desirable, is it always possible? Except in the simplest sense and the simplest material cases, I should say that it is *never* possible. In other words, even when it seems desirable, nothing can be repeated, at any rate by human agency.

I find myself driven to these musings by our persistent attempts to disregard this fact in order to regain some *summmum bonum*, some "good thing" that we have lost. Two instances of this are topical: both concern Architecture and Art in general, and are therefore germane to the purposes of APOLLO.

There has recently once again been much to do and searching of episcopalian and less exalted churchmen's minds in connection with the "emptiness of churches," which some would attribute to our neglect of religion, and others, concurring, would remedy by a resumption of patronage which the Church once so lavishly extended to the Arts. This is to be achieved by commissioning artists to fill the churches with works of "sacred" Art, preferably by the *moderns* rather than the *ancients* amongst our contemporaries, in order to make the world both more religious and more "up-to-date".

This is one case; the other, not obviously connected with it, is the decision of the "Commons" to have their House restored to the same condition in which it was before it was destroyed by enemy action. Certain minor improvements are to be made, but the architecture must be restored but not otherwise interfered with, except that one arch is to be preserved in its bomb-blasted condition. This is in order to preserve our political balance, our democratic institutions and our traditions.

Both these cases manifest the desire to return to a *status quo ante*, the *ante* in the parliamentary instance being *ante bellum*, but in the ecclesiastical case the *ante* would take us much further back to pre-Reformation days—to the "Gothic" age. Nor is it pure accident that most churches in this country, even those erected within the last hundred years, as well as the Houses of Parliament, are built in the Gothic style of architecture; both are due to a confused idea of the relation of cause to effect, and therefore of the relation of building to architecture.

The underlying idea in both cases was that Gothic Art is not only something especially lovely in itself but also has a special spiritual content apart from its

material form, so that we built in Gothic *forms* in order to recapture—i.e., to reproduce—the same spiritual content. And, of course, spiritual values are of greater worth than material ones. The whole argument, however, rests on a common fallacy, a fallacy only increased if, in order to appease the *Zeitgeist*, we substitute *modern forms* of art, stipulating only that the subject-matter, i.e., the *content*, must be religious or political; in other words, content and form are considered independently.

That is the doctrine of Architecture as distinct from building, and Sir Charles Barry, who was responsible for "the New Palace of Westminster," was an architect who struggled manfully with his difficult task, and more successfully than the architect of St. Pancras—the Station, I mean—for that Railway Station was also built "in the Gothic style," whilst the church of the same Saint, opposite, is an almost incredible instance of the folly of "Architecture": for here the unhappy architect sought to reach, not Olympus, but the Christian heavens, by piling his little "Pelion" in the shape of the Athenian Tower of Winds upon his little "Ossa" in the shape of the same cities' Erechtem in the pathetic "attempt to copy absolutely the purest of Greek detail," as the textbooks solemnly inform us.

Such was Architecture. Unless I am much mistaken, we have at the moment no building; what passes for it is either engineering or industrial mass production, or both.

But the true Gothic Style was Gothic BUILDING. The almost incredible loveliness of the Gothic Cathedral is not due to *architects* but to *builders*, whose object, whose sole object, was to make their buildings fit for their purpose—to make form and content ONE, the object and the secret of all creative art. Here we must ask ourselves: what was the purpose of the Cathedral, as it was of the minor churches, on a minor scale? The *Gloria Dei*, the Glory of God. But how was this God conceived? As a venerable, old white-bearded man, cloaked like Charlemagne, who reigned in Heaven. His Queen was conceived as a young and aristocratic woman, "Our Lady"; their servants and messengers were Angels led by St. Michael, mailed like a "verray parfit gentil knight," and St. Gabriel, gentle and gowned but winged as all the Angels were like heavenly birds of paradise, their long gowns or their armour notwithstanding. The aristocracy of this Kingdom of Heaven were the Saints, the common people were all the *good* people, high and low, but most of whom had been poor, had "laboured" and had been "heavy laden," before they had entered into their kingdom above the clouds. Opposed to Heaven and below the Earth was the Kingdom of Hell, as real and as actual as the one above or any realm on earth. Ruled over by the Devil, it had its Angels of Evil, its little devils; its other denizens were all those who had "fallen," including Kings and Princes and even Bishops and Priests. All this was in that age the Truth, and not only the Truth but an actuality indistinguishable hardly from the actualities of ordinary everyday life. But there was one distinction: whilst mortal man had to shuffle off

NEW WINE OR OLD BOTTLES?

his mortal coil before he could enter Heaven or Hell, the denizens of either localities freely descended or ascended upon or to Earth—as freely and as easily as one might step from the *profane* parts of the Cathedral to its sacrum, for in the Church as on Earth generally the sacred and the profane, the physical and the metaphysical, commingled. Look at the choirs of singing and music-playing angels by Van Eyck and you cannot distinguish them from any of their human counterparts.

It was in that church, I think—though I am now not sure—that I was looking at a picture illustrating a miraculous event—the removal of a Chapel from Antioch to Loreto, when I admiringly remarked to the verger who was standing by my side: “It is a beautiful legend,” but he fired up at once: “Comment, Monsieur? ce n'est pas une légende, c'est la vérité.” He was as surely living in the Gothic age as he was earning his livelihood in a Gothic building. It is in that spirit and for such minds that the Gothic Builders—who themselves shared it, had to fit their buildings. In such buildings you opened your eyes and you saw the Man of Sorrows in sorrow upon the Cross, you saw the Virgin and the Saints whose stories you could read in the pictures on the walls, in the windows, whose bones or blood were there enshrined; you closed your eyes and heard the angels sing. Your mind, moreover, was then so conditioned that you had no true conception of time—the very passion of Christ you knew had happened some time ago, say a hundred years? or a hundred and fifty years? about as long as any personal memory of an individual can survive? What was beyond that time, whether five hundred years, a thousand, or two thousand was all the same; comprised in the single concept of “long, long ago.” Moreover, Passion plays, “Sacred representation, as the Italians called them, Morality Plays,” were enactments of the natural and the supernatural in which the artists either themselves took part or witnessed with the eyes of the artist and the faithful. Fact and Fancy mingled in actualities, and the artist had only to memorize what he had seen with his own eyes in order to compose his sculpture or his work of art. That was the spirit that evolved Gothic Art from its physical environment, geographical, geological, climatical and from its social order of which politics and religion were part. Your architectural textbook will tell you that “the Cathedral took the place in the social state since occupied to a large extent by such modern institutions as the Board School, Free Library, Museum, Picture Gallery and Concert Hall.” It did nothing of the kind; it was not educational, it was salvational—a matter of life and death. It was not primarily concerned with knowledge but with belief. It was the *creed* from which it sprang—its *credo*. All its sciences were the handmaids of its beliefs. Board Schools, Free Libraries, Museums are all educational institutions, even Picture Galleries and Concert Halls some would wish to have regarded as such. All these things may be very desirable and laudable, but they are not essential in the old religious sense.

Therefore, if we really want the Cathedrals and Churches put to the uses they once served, uses which once inspired their form and their content, they must put the clock back to the times in which the mind of man was conditioned as it then was, making no distinction between the real and the imaginary, the natural and the

supernatural, between knowledge and belief. Can that be done?

There is, however, an alternative. The Spirit of an age calls as never before for a Cultural centre, a place where man can give expression to its beliefs, its faith in humanity, where it can pay its tribute to the Great Unknown in the enjoyment of the known. And if this call is obeyed we may get another Cathedral, but it will not be built in the Gothic or any other *bygone* style of architecture, and its beauty will spring as all beauty, all goodness, all Truth, from its Faith.

And now for the minor but not dissimilar case, that of the House of Commons.

The Prime Minister showed a tenderness for an example of Architecture that was never in spirit or in form suitable for a modern Democracy; in fact, it was erected at a time when the very word stank in the nostrils of every loyal and patriotic subject to whom it meant the rule of the *common* people; i.e., mob rule. It was built when, in fact, the last of the feudal ages were in rampant *extremis*—hence the popularity of the Gothic style of architecture. Nevertheless, one would have understood the decision of the Members of Parliament better if it affected not “The New Palace of Westminster,” but “Westminster Hall,” a truly *historical* building associated with some of the earliest Parliaments, if also with other matters less politically popular to-day. Even so, however, the Prime Minister could hardly have quoted Westminster Hall as a precedent. He would on his principle have had to censure King Richard II for having dared not only to remodel but to *enlarge* the building of Edward II, which was itself a rebuilding of William Rufus's Hall that both Henry III and Edward I had *extended*. All these Kings would have had little sympathy with that sentiment, which in order to preserve a sense of “intimacy” and continuity of Tradition, makes the building itself unfit for purpose. Indeed, such sympathy offends against both the spirit and the form of the art of building, as it does against that of all true art. And, further, the too anxious clinging to old Form is a sign of diffidence, of mistrust in the new Wine. Good or bad vintage, however, new wine will not be contained in old bottles.

BOOKS RECEIVED

- ENGLISH MEDIEVAL WALL PAINTING. By E. W. TRISTRAM. (Oxford University Press.) £10 10s.
 MASTERPIECES OF PAINTING FROM THE NATIONAL GALLERY OF ART, WASHINGTON, D.C. By HUNTINGTON CAIRNS and JOHN WALKER. Six dollars 50 cts.
 ABSTRACT AND SURREALIST ART IN AMERICA. By SIDNEY JANIS. (Reynal & Hitchcock, New York.) Six dollars 50 cts.
 CATALOGUE OF THE PLATE OF ORIEL COLLEGE, OXFORD. By E. ALFRED JONES. (Oxford University Press.) £2 10s.
 FRANCESCO DI GIORGIO, 1439-1501. By ALLEN STUART WELLER. (Cambridge University Press.)
 FROM ART TO THEATRE. By G. R. KERNODLE. (Cambridge University Press.)
 THE TECHNIQUE OF COLOUR PRINTING BY LITHOGRAPHY. By THOS. E. GRIFFITHS. (Faber.) 15s. net.

ENGLISH FLINT-LOCK PISTOLS OF THE LATE ROCAILLE PERIOD (1760-1780) BY MAJOR J. F. HAYWARD

IN this period of twenty years the development of the English pistol was not confined to the final stage in the evolution of the Rocaille style. While the decoration lavished on pistols was more extensive than in any previous or subsequent period—always excepting important presentation pieces which do not at any period conform to normal standards of taste—the technical efficiency of the pistol as a weapon also received a great deal of attention, and a number of new devices were introduced to further this end. Moreover, though some English pistols of the late Rocaille period may appear to be elaborately ornamented, their makers did not, in fact, place decorative qualities before efficiency. The proof of this statement may be established by handling these weapons and by inspecting the locks which are always of excellent quality.

The silver mounts of the late Rocaille period do not show any remarkable advances upon those evolved in the 1740-1760 period. However, a number of new designs were produced, and these will be considered in detail.

The most interesting feature of the period is the greatly increased use of engraving and etching as a decorative medium. The engraved or etched decoration on all available surfaces will be readily noticed as a feature of the pistols illustrated in this article. In order to provide further opportunities for such engraved ornament, the form of the lock was slightly altered. Whereas the lock face had, since the beginning of the century, been of rounded surface and, apart from a moulding at the edge, undecorated, it was now flattened, thus offering the engraver a more satisfactory surface to work on. At the same time the attractive pierced side nail plate tended to be replaced by a flat plate which was decorated only with engraving of conventional scrollwork, flowers or trophies of arms.

Fig. 1 shows a beautiful pair of pistols of the late Rocaille period which, though actually made by an Irish maker in Dublin, are fully representative of English work in the most extreme Rocaille style that was achieved in this country. Compared with Continental work in the Rocaille style, these pistols are of dignified and noble form, and at no point can the fantasy of the ornament be regarded as ridiculous.

Though the mounts as a whole show no essential difference from those discussed in the previous article on the earlier Rocaille style, there is a certain delicacy in the design of the side nail plate which suggests the fully developed Rocaille. A second feature is the lavish use of the flower motive which in previous years had been used discreetly but was now found suitable for decoration of lock plate, side nail plate, barrel tang and spandrels of the pommel alike. Whether in fact flowers are the most suitable subject for firearms decoration is open to doubt, but their use is at all events characteristic of the period under review.

An exceptionally attractive feature of these Trulock pistols is the filigree inlay in the stock. It will be seen that the scrolls which had in earlier periods been of purely conventional form now finish in little flowers cut out in silver sheet, engraved and inlaid flush with the

surface of the stock. This inclusion of flowers in the filigree scrollwork is another aspect of that trend towards Naturalism which is so familiar a feature of Rococo in the other Arts. While these flowers are not often found on belt or holster pistols of the ordinary type, they are far more usual on screw-barrelled pistols. In general, the filigree wire inlay became considerably more ambitious, and apart from these flowers may be found in the form of trophies of arms and foliage. Another attractive use of silver filigree was to replace the shell design commonly carved behind the tang of the barrel with the outlines of a shell inlaid in silver wire. Another feature sometimes found on screw-barrelled pistols was the inlaying of the owner's initials behind the tang of the barrel in the form of a richly scrolled cypher.

Before leaving the Trulock pistols, one further feature is worthy of mention. The blued barrels are of Spanish manufacture and of characteristic Spanish form, that is, of octagonal section at the breech and circular section at the muzzle, the point of junction being marked by a series of mouldings. Spanish, French and Italian barrels were greatly admired during the first three quarters of the XVIIIth century by reason of the superior iron of which they were supposed to be made. After 1775-80 English gunmakers so far improved their productions from the technical point of view that foreign barrels were no longer considered to be superior to those of local manufacture, and accordingly were no longer stocked up in this country. On the other hand, the Spanish form of barrel referred to above and illustrated in Fig. 1 became fashionable, and was copied on a large scale by English gunmakers in the barrels they made themselves.

Besides the new forms of silver mounts introduced in this period there were at least two new silversmiths who concentrated on producing pistol and gun mounts. John King retained his position as the main supplier of silver pistol furniture until the 1780's. In 1785 another John King was entered at Goldsmith's Hall, but with the same mark as was used by the earlier John King. This presumably means the death or retirement of the elder John King and the carrying on of the business by a younger member of the family. Only a few pistol mounts by the later John King are to be found. The latest known example of pistols mounted by this silversmith is recorded in Laking, "Windsor Castle Armoury," p. 140, being a pair of holster pistols by Hadley, bearing the London Hall Mark for 1789. The real successor of the elder John King was Mark Bock, who soon seems to have achieved a practical monopoly in the supply of pistol furniture. His earliest recorded work appears on a pair of pistols by Egg, Nos. 443-4, at Windsor, the mounts of which bear his mark with the London Hall Mark for 1780. His work belongs properly to the period after 1780, although he was evidently established in London before that year. For this reason his work will be examined more thoroughly in a later article.

An important development in this period was the production of fine quality pistols by Birmingham gunsmiths. The Birmingham gunmaking industry was established already before the beginning of the XVIIIth

ENGLISH FLINT-LOCK PISTOLS

Fig. I. PAIR OF
HOLSTER PISTOLS
by Trulock of Dublin.
Silver mounts have
Dublin Hall Mark
without date letter.

Circa 1770

*Victoria and Albert
Museum*

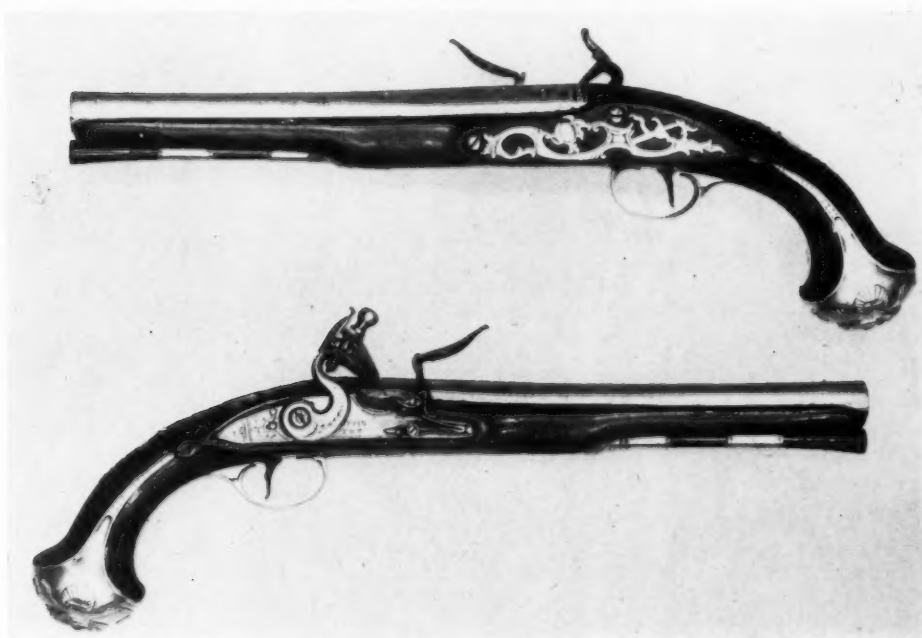


Fig. II. BELT PIS-
TOL by Heylin, Lon-
don, with silver mounts
by John King, bearing
the London Hall Mark
for 1769

*Collection of
A. J. Irving, Esq.*

Fig. III. PAIR OF
HOLSTER PISTOLS
by Griffin & Tow,
London. Silver mounts
by John King, bearing
the London Hall Mark
for 1772

Author's collection



century, but for the first three quarters of the century the work carried out there seems to have been confined to Service arms. By the third quarter of the XVIIIth century the practice was already established amongst certain lesser London gunmakers of ordering parts of pistols in Birmingham, assembling them in London, and signing them with their own names. The knowledge of this fact doubtless encouraged the Birmingham makers to try the effect of selling their wares under their own name instead of sending them to London to be sold under a London name. The most important Birmingham gunmakers were the firm of Ketland & Co., who were also contractors on a large scale for Service arms during the Napoleonic Wars. Their pistols are to be found in considerable quantities, sometimes signed just Ketland & Co., sometimes Ketland & Co., London. They probably kept an agency in London for the purpose of selling their firearms, and on the strength of this marked some of their pistols "London." They were not, however, produced in London, a fact which can always easily be established by the presence of the Birmingham instead of the London proof mark on the barrel. The Birmingham proof mark will also be found on the barrels of pistols by quite well-known makers such as Heylin, indicating that even the better-known makers sometimes ordered parts from Birmingham.

The production of fine quality pistols in Birmingham led to a demand for silver mounts in that city. These were supplied by one silversmith only, Charles Freeth. This latter silversmith produced pistol mounts on a large scale; and from 1773, the year in which the independent Birmingham Assay Office was established, his mounts are found not only on all the Ketland pistols but also on pistols apparently by London makers. Actually the presence of mounts by Freeth on pistols signed by a London maker is yet another proof that they were, in fact, made in Birmingham for the London gunsmith. Freeth seems to have continued to produce the familiar mounts which John King supplied for the London trade. I know of only one design apparently originated by Charles Freeth. This is a butt cap chased with symmetrical scrollwork. An example in the collection of A. J. Irving, Esq., bears the Birmingham Hall Mark for 1775.

Before passing on to screw-barrelled pistols of this period, there are certain new designs for pistol mounts to be considered. The most popular form of sideplate design in this period was a further development of the foliate design introduced at the beginning of the XVIIIth

century. It consisted of a combination of flowers and scrollwork, and examples may be seen in Figs. I and II. This particular group of designs is more various than any of the others, and I have encountered about ten different versions which may be included in it. Nothing could be more characteristic of the spirit of Rocaille than this rather inappropriate use of flowers to decorate firearms.

A second group of sideplate designs which was introduced in this period consisted of a flat plate corresponding in shape with the outline of the lock and engraved with Rocaille scrollwork, flowers or a trophy of arms. This particular form represents the final stage in the degeneration of the side nail plate from its first elaborately pierced and chiselled form. This somewhat summary and cheap method of ornament would seem to suggest that the



Fig. IV. PAIR OF SCREW BARRELLED PISTOLS by T. STATON, London, circa 1775. Silver butt caps by Charles Freeth, bearing Birmingham Hall Mark without date letter
Author's collection

possibilities of the style had become exhausted. This was, in fact, the case, for within ten years of the flat plate becoming usual a new and far more sober style had replaced the silver furniture.

One final pattern which does not fit into either of the foregoing groups is again one of John King's designs. It consists of formal scrollwork enclosing a Roman sword and helmet. These latter features probably owe their existence to the contemporary Classical revival which was of such importance in the evolution of other branches of the arts. An example of this design is shown in Fig. III. The mounts by John King bear the London Hall Mark for 1772. This pair of pistols is by Griffin and Tow, London. A detail of the pommel of these pistols was illustrated in Fig. IIIb of the previous article on the period 1740-1760. Characteristic of the period are the slim elegant lines of the butt, a feature also noticeable in the case of the pistols illustrated in Fig. I.

ENGLISH FLINT-LOCK PISTOLS

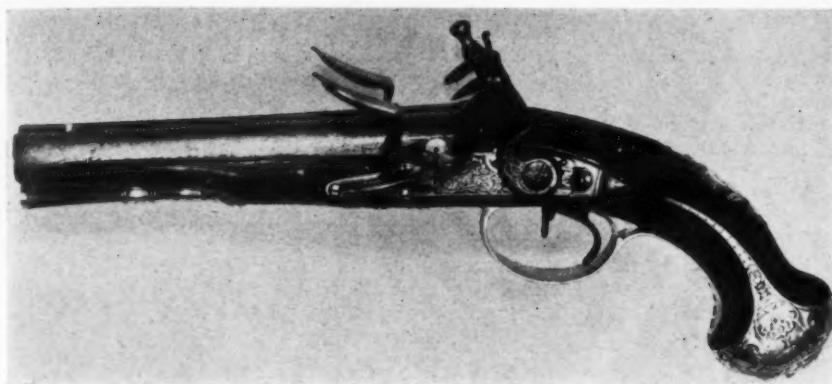


Fig. V. DOUBLE BARRELLED HOLSTER PISTOL by H. HADLEY, London. Silver mounts by John King, bearing the London Hall Mark for 1765

Author's collection

During the early Rocaille period the silver pistol pommels were either plain or decorated with a mask and restrained engraving. In the later Rocaille period more elaborate compositions were introduced, though the simpler designs, as shown in Figs. I and III remained more usual. Two examples in the more decorated style are illustrated in Figs. II and V respectively. Both designs are by John King. In the case of Fig. II, a belt pistol by Heylin, the mounts of which bear the London Hall Mark for 1769, not only the pommel but the escutcheon, side nail plate and trigger guard are chased with scrollwork and star-shaped flowers. This design does not seem to have been very frequently repeated, and was evidently less popular than the more chaste pommels decorated only with a mask.

The second design, illustrated in Fig. V, is entirely symmetrical, but introduces a variety of motives including masks, scrollwork, husks and flowers, all chased in low relief. In this case it appears on a double-barrelled holster pistol by Hadley, of London, the silver mounts of which bear the London Hall Mark for 1765 and the maker's mark of John King. This pistol is exceptionally representative of the fully developed Rocaille style. In Fig. VIa is shown the trigger guard of this pistol. The very gay little ornament engraved on it would appear to have been borrowed from one of Chippendale's designs for mirrors in the Rocaille style, while the finial consists of a fantastic combination of shell, foliage and flowers.

In Fig. VIb is shown another view of the Hadley pistol, this time from above. The beautiful design of

the carved shell behind the barrel tang is noticeable. This shell was an almost invariable feature of good quality pistols produced between 1740 and 1780, but it was only towards the end of this period that so satisfactory a form was evolved. The escutcheon is not particularly suggestive of late Rocaille and, considered individually, might date from anywhere between 1740 and 1780.

Although this and the preceding period have been named the Rocaille period, we have not yet had occasion to notice any examples of those peculiar shell-like forms from which the title

is derived. However, on the lock plate of the Hadley pistol illustrated in Fig. V may be seen a design exhibiting all the fantasy of the true Rocaille. A somewhat less daring design may also be seen on the lock plate of the pair of pistols, illustrated in Fig. I. A second feature of Rocaille design is the C scroll which also played its part as the basis of many pistol furniture designs. The side plate of the pistols illustrated in Fig. III, as also the trigger

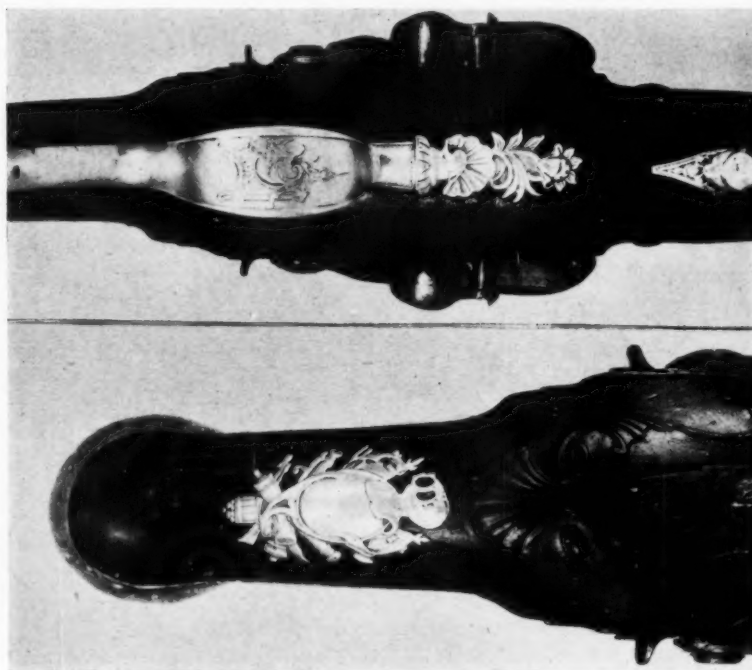


Fig. VIa. DETAIL OF HADLEY PISTOL in Fig. IV, showing trigger guard and ramrod pipe

Fig. VIb. DETAIL OF HADLEY PISTOL in Fig. IV, showing thumb plate escutcheon and carved walnut stock

guard ornament shown in Fig. VIa, provide examples of the use of this motive.

The present series of articles is not concerned with technical details except in so far as they may help to establish the date of a pistol. The following is a brief list of those technical details which were introduced in this period, and the presence of which is a probable indication of a date after 1760. 1. The securing of the barrel to the stock by means of slides, which could easily be withdrawn and returned, instead of by pins. 2. The securing of the barrel at the breech by means of a hook engaging in a slot cut in the tang. When the slides were withdrawn the barrel could be unhooked without removing any screws. This system was known as a "false breech." 3. The insertion of a gold plug around the touch hole and the lining of the flash pan with gold so as to avoid corrosion through the firing of the priming. 4. The insertion of a roller bearing between the tip of the frizzen and the frizzen spring to reduce friction at this point. 5. The insertion of the detent in the lock to prevent the sear engaging in the half cock bent if the trigger was not sufficiently firmly pressed when the piece was discharged.

It should be remembered with reference to all these improvements that it was not unusual for an owner to have an earlier pistol brought up to date by means of the application to it of some or all of these details, so that their presence is by no means proof of a late date of manufacture. Thus a pistol formerly in my collection, originally made by Hickes, *circa* 1680, had been restocked, its barrel cut down to 10 in. in length, fitted with a new side plate, and had its lock remodelled *circa* 1775. It was as a result a most peculiar hybrid of Baroque and Rocaille styles.

The late Rocaille period saw a great deal of activity in the production of screw barrelled pistols, especially in Birmingham. Screw barrelled pistols were produced in various sizes from pocket to belt pistols, and in double, triple and four barrelled models. The most interesting development during this period was the disappearance of the escutcheon, the whole of the butt being taken up with filigree inlay. Those pistols which were not decorated with filigree inlay were, however, still equipped with an escutcheon. Fig. IV shows a pair of screw barrelled belt pistols of the former type, that is, with the whole butt decorated with scrolls and the outlines of foliage in silver wire. This particular pair, signed as they are by Staton, London, illustrate the point made above concerning London gunsmiths' names appearing on pistols with Birmingham-proved barrels and Birmingham-made silver mounts. It is possible that these pistols were stocked in London, but the probability is that they were comprehensively made by Ketland in Birmingham and that Staton was not a gunsmith, but only a retailer. This pair date from *circa* 1775, the mask butt caps are by Charles Freeth, but bear no date letter.

Not only the escutcheon but also the butt cap tended to drop out during this period. This was because on some pistols of the period the rectangular section of the box lock was continued in the butt. It was not possible to apply the mask butt cap to a butt of rectangular section, and these latter were either finished without a butt cap or had a flat silver plate inset at the base of the butt. During this period the traditional mask did on the whole

preponderate over other patterns. One new pattern of mask butt cap was also introduced at this time. It represented an old man's face and was of rather less grotesque character than earlier designs.

With the year 1780 we have reached the end of the period when gun and pistol makers accorded great importance to the decorative aspect of their works. Though the Rocaille style died hard and there was a protracted Transitional period during which efforts were made to combine the main features of both old and new styles, 1780 marks the beginning of the new purely functional style. While these later pistols are from the technical and functional point of view of fine quality, one cannot seriously regard them as works of art.

ANSWERS TO CORRESPONDENTS

E. A. R. (Chorley). The coat of arms drawn from your court cupboard does not appear to be that of the Earl of Breadalbane, but is the historic Despencer or Spencer coat, which is: Quarterly, argent and gules; in the 2nd and 3rd quarters a fret or, over all on a bend sable, three escallops of the first. The ecclesiastical symbols must pertain to the warlike Henry le Despencer, Bishop of Norwich, who died in 1406 and was buried in Norwich Cathedral. Henry le Despencer, as Bishop, differenced his paternal coat with a bordure azure charged with eight mitres, or sometimes fifteen mitres; and although it may be disputed that this fighting Bishop bore on his shield a plain bend sable, at least two authorities have recorded the bend charged with three escallops as in your drawing. Another Despencer, Sir Hugh le Despencer, differenced his bend with three mullets.

This coat is borne to-day by the Duke of Marlborough in the 2nd and 3rd quarters of his shield, and it is also to be seen in the 1st quarter of the Earl Spencer's coat of arms. It is difficult to see how this coat could have been mistaken for the arms of Breadalbane, except that he also bears a quartered shield; but gyronny of eight, which perhaps, at a quick glance, may have been taken as a fret, is placed in the 1st and 4th quarters of the coat. The full blazon of the arms of the Earl of Breadalbane is: Quarterly, 1st and 4th, gyronny of eight, or and sable (for Campbell); 2nd, argent a galley sable, sails furled, oars in action, flags and pennons flying (for Lorn); 3rd, or, a fesse chequy azure and argent (for Stewart).

G. B. H. (Sevenoaks). The coat-of-arms which can just be discerned on the fragment of a green-coloured XVIIth century bottle or flagon found within a mile of Knole is the coat of the family of Swift. This family was long of consideration in Yorkshire, and from one of its branches Dean Swift is reputed to have descended. Of this family was Robert Swift, a rich mercer of the XVth century, to whom was erected a splendid monument in Rotherham Church. His grandson was Sir Robert Swyft or Swift Knt. of Rotherham, High Sheriff of Yorkshire, 42nd Elizabeth and 16th James I, and bow-bearer of the royal chase of Hatfield, who died in 1625 leaving a son, Barnham Swift, Esq., who was created a peer of Ireland in 1627 as Viscount Carlingford. According to Burke, "his lordship died in 1634, leaving an only daughter who was so unfortunate as to marry the thoughtless and profligate Fielding of the Court of Charles II, who scattered the Swift property to the winds." The coat-of-arms was granted in 1561 and is blazoned: Or, a chevron vair between three bucks in full course. It is sometimes blazoned: Or, a chevron Barry nebulée, argent and azure, between three roebucks courant proper.

J. G. C. (Glasgow). I have a Chinese picture in a bamboo frame brought from China by my grand-uncle many years ago. It represents a tea-party in a large pagoda. The setting is beside a lake with a yacht by the quay; all this to a background of wooded mountains and rocks. I have endeavoured to copy the Chinese lettering on the canvas by which I hope you will be able to give me some information about the picture.

The picture appears to be a modern reproduction by some colour process of a standard type. The inscription reads: "Made by . . . Hsin Chai." The seal is not a true artist's seal, but is printed. This is borne out by its being framed in bamboo; and the use of the word "Made" or manufactured, shows that the picture is not an original. (Contd. on page 76)

SOME FALLACIES OF CHINA COLLECTING

BY F. SEVERNE MACKENNA, M.A., F.S.A.Scot.

DURING the first few years of a young porcelain collector's activities it is almost certain that he will fall into errors which a more extensive experience would have enabled him to avoid. Apart from errors of attribution, there are a number hidden behind certain popular catch-phrases and half-informed scraps of knowledge which may be imparted to him during his search for specimens, and it may be of use to mention some of the more common examples likely to be encountered. In order to facilitate subsequent reference, I have arranged them in groups in accordance with their subject-matter.

1. CONDITION. The items under this heading consist of often-heard remarks made by those who are trying to induce the collector to buy their goods.

"Only a slight hair crack." A crack is a crack, whether it resembles a hair or a crevasse, and its presence renders the specimen imperfect and therefore less desirable. Note the effect of such a blemish if you are trying to persuade the dealer to buy or exchange from you; the piece will be pronounced cracked, *tout court*, and the value bated accordingly. Never buy a cracked article unless it is known to be of such rarity that a perfect example cannot reasonably be expected to turn up. Fire-cracks, due to defects in the paste, are a characteristic of some wares, and while hardly tending to enhance the value of specimens, they often afford additional evidence in a doubtful attribution. They are easily distinguished from true fractures, yet I have heard people who ought to know better refer to an obvious crack as a fire-crack.

"A little make-up." This is in the same category; avoid anything made-up. Things will only get worse as time goes on and the paint becomes yellow. Here, too, extreme rarity may be an extenuation, but in this connection it is well for the collector to remember that a number of his cygnets may prove to have been goslings; only experience can enable him to assess the absolute degree of rarity in his specimens.

"It won't be noticed in a cabinet." This is a very favourite plea. Quite true, the defect may indeed be invisible when the piece is in a cabinet, but you as a collector will know of its presence and you will never be able to forget it, and your pleasure in its possession will be spoiled.

2. COMPLETENESS. This group contains, like the last one, warnings against blandishments.

If you are tempted to buy a two-handled cup and saucer, remember that it should possess a cover and certainly originally had one. Without a cover it is incomplete.

Similarly with single specimens of figures and vases; the former were always issued in pairs or sets, and the latter usually in sets. So to purchase a single example, unless there is a good chance of being able to get a companion later on, is usually unwise.

It is particularly necessary also to remember that vases generally had covers, the only exceptions being those which have an outward-sloping rim, usually of Bristol or Worcester make, and those of beaker shape, although some even of this outline were provided with covers.

3. DETAILS OF CONSTRUCTION. These include points which the collector must observe for himself, and on which many of the published *dicta* are unreliable.

"Worcester bases are never ground down." This statement appears frequently in the literature, yet it is incorrect. Granted, it is unusual for the foot-rims of Worcester specimens to be ground level, but it is by no means unknown, particularly in certain types of rather compact potting which usually have an Oriental decoration.

Hollow Handles. It has been stated by one authority that a hollow handle with a vent-hole is a sign of a reproduction. This is quite wrong. Cookworthy used this device in some of his larger domestic pieces, of which examples occur in public collections, and Derby also used the same type of handle. I do not deny that reproductions often do possess hollow handles, but apart from other considerations which would at once unmask them, the vent-holes in genuine specimens are quite large affairs of rugged outline, usually at the apex of the inside curve, whereas those in the copies have neat pin-hole vents, often at the lowest extremity.

Holes at the back of figures. Students will read in a well-known modern book on English porcelain that the triangular and square holes at the back of Bow figures were provided to allow air to escape during firing, and *not* for metal attachments with candle-sconces and porcelain flowers to be attached. Apparently the author supposes that only these Bow figures, and none other, were liable to excessive internal pressure. A celebrated collector made a marginal note on reading the passage: "Well! well! fancy that! Poor man!" It is extraordinary that any writer should make such a statement as, apart from its absurdity, many examples survive in their complete form with flowers and candle-sconces attached by means of ormolu branches fixed into the hole at the back. If further proof were needed to refute this ridiculous assertion, it might be asked why the hole which so often ascends from the base into the interior of these figures, most of which are raised on rococo scrolls, could not have served as a safety valve; and why, in any case, go to the trouble of making a square or triangular hole when a simple round one would have served equally well as a vent, would have been more easily made, and would have been less conspicuous. A round hole, on the other hand, would have afforded insecure anchorage for a metal attachment, while an angular one was perfect for this purpose. It may be stated categorically, and without fear of refutation, that these holes were to facilitate the attachment of metal mounts.

4. PASTE AND GLAZE.

Hard and Soft Pastes. These terms are completely misleading and should be dropped in favour of the scientifically correct Kaolinic (or True) and Frit (or Artificial). It will occasionally be found that a Frit-paste example is harder than a Kaolinic example, and *vice versa*.

File Test. This follows naturally on the last item. Unfortunately it is still the habit of some ignorant collectors and dealers to try the effect of a file on specimens of china. If their knowledge was even moderately sound they would not require to employ such barbaric measures. Any information they may elicit is completely unreliable and their investigation tells them nothing.

Crazing. For once, in the case of Worcester, a popular *dictum* is right; Worcester glaze is never crazed. But when it is extended to include Bristol it is definitely incorrect. Very rarely indeed, but nevertheless occasionally, one finds examples of undoubted authenticity which show crazing.

5. DECORATION.

"Chinese Lowestoft." The stupidity of this term has been pointed out innumerable times, but still lingers on in some quarters. There is no such ware or decoration.

Billingsley Roses. I possess a manuscript note by a well-known authority, now deceased, which sets forth the Billingsley question in admirable style; I give a few extracts, to serve as a warning to those who may be inclined to heed the attributions of the ignorant. "If all the pieces of china painted with a gay group of flowers in a naturalistic manner (especially if that group includes a couple of pink roses, one facing forward, the other showing a back view, and a white flower of some sort in the middle), which are attributed these days to William Billingsley, the Derby flower painter, were really painted by him, even a Ford workshop would not be able to compete with this humble artist in mass production. . . . William Billingsley's flower painting is very distinctive, very constant, but, unfortunately, very scarce. [He] . . . never in his life painted on Spode china, but Josiah Spode II copied everything that attracted customers at other potteries."

"Agitated" birds. There is still a prevalent idea that the artist who painted the exotic birds with ruffled plumage and a general air of dissolution seen on much Worcester and other ware, was a man who worked consecutively at all the factories on which his painting is known. It has been established, however, that he was one of the artists who worked in London at a decorating studio which bought supplies of undecorated white ware from various factories.

"Birds by Mons. Soqui." One frequently hears it asserted that the bird painting on a piece of china is by Mons. Soqui. In the course of the researches occasioned by the writing of my book on Cookworthy I sifted all the known facts about this artist, and found that they amounted to very little indeed. We know that Cookworthy engaged the assistance of a French artist of this name,

and are told that his ornamental delineations were extremely beautiful. Apart from this vague reference we have nothing but conjecture to go on, and certainly nothing to connect him with any definite type of painting beyond the fact that he was apparently an important artist at Cookworthy's factory, and it may be fairly assumed that the finest known decoration from that source was his work. This decoration happens to take the form of exotic birds of a very distinctive form, plump and placid, often with extravagant top-knots, never in the least like the birds which are often so glibly attributed to him on the ware from other factories.

6. ATTRIBUTION. It is beyond human power to write a perfect book on china which shall be free from all errors, potential or actual, but most of the mistakes of earlier authors gradually find correction as knowledge increases, although so far as the illustrations in some of our standard books go, it may be well to sound a warning against a too-uncritical acceptance of attribution. In the case of Bemrose's "Longton Hall," for instance, a very large proportion of the pieces illustrated are now known to be Derby and Liverpool. Spelman's "Lowestoft" is little better, for a great number of his Lowestoft pieces are now recognized as Bow, Worcester and Staffordshire. W. Moore Binns, in his "First Century of English Porcelain," has several very misleading illustrations, and even some of the later books have errors, often of a ridiculously obvious nature.

It is a very wise precaution for the young collector to train himself to retain an open mind until he has gained sufficient sound knowledge to enable him to attempt some degree of dogmatism, and in many cases he will find himself by no means any longer young before he reaches such a happy state, for with the passage of time wisdom may come, and wisdom only too often means a realization of human fallibility.

COVER PLATE

The picture which we have chosen for reproduction on the cover of this issue is one of a pair of important paintings by W. R. Bigg, now in the possession of Ellis & Smith, 16b, Grafton Street, W.1, the companion being "A Shipwrecked Sailor Boy relating his Story at a Cottage Door," which were painted for the Royal Academy Exhibitions of 1790 and 1792.

Very little is known of Bigg's life-history, although he was a prolific worker and had no fewer than 129 pictures hung in the Royal Academy between 1780 and 1827. He was born on January 6, 1755, admitted a student at the Royal Academy Schools, as a pupil of Professor Edward Penny, R.A., in 1778, elected an Associate in 1787 and a full Academician in 1814.

From the first he concentrated upon the simple domestic subjects, which he painted with considerable power; he exhibited a few portraits early in his career.

He died in Lincoln's Inn Fields in 1828.

The reason why the quality of the paintings of W. R. Bigg is not so widely appreciated as it should be is probably due to the fact that he is so poorly represented in our public galleries; and also that outstanding examples so very seldom appear in the open market, although, when they have come before the tribunal of the auction room they have evoked keen competition and realized high prices.

The subjects of his pictures, on the other hand, are much more widely known through the medium of the numerous engravings of his originals. Bigg's work must have been very popular with the publishers—and the public—of his time, and some forty or fifty of his best paintings were engraved, in mezzotinto and stipple, by such eminent engravers as William Ward, John Jones, Thomas Burke, etc. The pair under review were engraved in Stipple by Thomas Gauguin and published in 1791 and 1794. Fine coloured impressions of these are much esteemed by present-day print collectors.

ANSWERS TO CORRESPONDENTS

(Continued from page 74)

E. C. D. (Wisbech). I have in my possession a dessert service of Spode china, 62 pieces, which, according to the tradition of my family, dates from the latter end of the XVIIIth century, and that only one other similar service was made.

No mark appears on any piece except the number 1987. The service consists of 1 centre fruit dish, 2 ice pails, liners and covers, 2 sauce boats on oblong dishes, 4 six-sided dishes, 8 oblong dishes, and 43 six-sided plates. The design is bunches of flowers, the colour being exquisite, and the background is white with a wide pale blue border, embossed with white. The design on each piece differs.

I enclose a photograph showing each individual piece, and shall be very glad to have your advice and opinion, especially as regards the family tradition as to this service being almost unique. I should also like to know the date approximately when the service was made.

Your beautiful dessert service was made about 1800 by the second Josiah Spode, to whom is attributed the introduction of bone-ash into the Staffordshire Potteries, and many other improvements. His porcelain is distinguished for its excellence. The body is very translucent, the glaze fine and soft, and the painting of wild or garden flowers could not be improved upon. The wide pale blue band which you mention with white embossments was a very charming style of ornament introduced by this firm. As you mention that each piece bears the number 1987, and as this denotes the pattern, the service could not have been one only made for a special purpose or person, but this does not lessen the value of so fine and perfect a service.

C. R. (Bagshot). I regret that I cannot trace the mark on your porcelain vase. The nearest approach to it is the intertwined S. G. of Saverie Grue, of Castelli, on a majolica plate dated 1753. There is no record that he ever painted or made porcelain. There is no such mark given amongst those of Sevres, nor amongst those of the artists of that factory. May I suggest that you send a copy of the mark and your clever sketch to the Keeper of Ceramics, British Museum? He may be able to help you.

Downes (Barmouth). The "Sussex Pig" was a drinking vessel made, as the name implies, in the shape of a pig, standing on its flat tail end when used as an ale jug. The loose head lifted off to be used as a cup. This enabled each guest at a wedding to drink a hogshead of beer to the health of the bride. These were made at Cadborough Pottery and at the Bellevue Pottery, Rye, Sussex, in the XIXth century.

T. Drinkwater (Bidston). Your namesake was a Liverpool potter about the middle of the XVIIIth century. In Gore's Directory for 1766, the name is given as George Drinkwater and Company, Potters, Duke Street; and in a plan of 1765 the Duke Street Pottery is styled "Mr. George Drinkwater's Mill on Mount Sion." Mr. Joseph Mayer, in his pamphlet "On the Art of Pottery," 1855, gives the name as James Drinkwater. A large plate of his make in delft was given to Mr. Mayer by Drinkwater's grandson, Alexander Syers, and was in the Liverpool Museum.

GLASS

W. (Cheshire). I have just acquired a bellows decanter 10½ in. high, with the Prince of Wales's Feathers applied on one side and horse-shoe shaped trailed decoration on the other. Could you tell me what it was for and how to clean its interior? Also please recommend a good book on Old English Glass.

The bellows "decanter" is really a Georgian flask. These were generally sold as containers of lavender or other toilet water and sealed with a cork. The majority were made at Bristol, the decoration being hand applied. They are comparatively rare.

Decanters and flasks may be cleaned by partly filling with warm water and lead shot, then shaking vigorously. The shot will polish away all interior stains and dirt.

There is only one book on Old English Glass in print: *English Glass*, by W. A. Thorpe, whose *A History of English and Irish Glass* in two volumes is the finest work on the subject yet published. Batsfords will shortly publish *Old English Table Glass*, by G. Bernard Hughes, F.R.S.A., fully illustrated and concisely factual, simplifying recognition by the amateur collector. *Old English Drinking Glasses: their Chronology and Sequence*, by G. R. Francis, is excellent. *Old English Glass*, by A. Hartshorne, is the standard work and was published at ten guineas.

OLD ENGLISH FIRE-DOGS BY MICHAEL CONWAY

FIRE-DOGS conjure up ghosts of old-time scenes of fireside revelry, of giant logs leaping with lurid flame, of lusty choruses, of wine and wassail. Faithful guardians of long-ago hearths, fire-dogs are by far the most primitive articles of fireplace equipment.

The earliest hearth was merely a slab of stone raised a few inches above floor level and known as the down-hearth. It occupied the centre of the great hall and from it the wood-smoke ascended through the open lantern in the roof or partially escaped through the unglazed window openings.

Very few of these central hearths now exist, but one is still to be seen in the great hall at Penshurst, Kent, with its coupled andirons and billet bar. At the time these hearths were in general use, life was mainly spent out-of-doors. Comfort as we know it did not exist.

This primitive form of central heating with its fumes and inconveniences continued until the reign of Henry the Seventh. Then the hearth was built upon the face of the wall with a stone-hooded opening so immense that the twinkling stars were visible. For almost a century the central down-hearth and the wall-down hearth were contemporary.

Wood was plentiful and easily gathered, so naturally the fireplace was a huge cavern. At the back was a log, sometimes so enormous that it had to be dragged into position by horses. This was called the back-log. In front of this was a smaller log, the firestick, which rested upon fire-dogs near the front of the fireplace. Between the back-log and the firestick were piled great billets of wood set ablaze by means of some easily combustible material.

From early in the XVth century until the XVIIIth century small dogs standing close together supported the burning firebrands between the large fire-dogs. Lower than the fire-dogs and with shorter necks, they were known variously as creepers, brand-dogs, dog-irons and chenets. When creepers were used the outer pair served more for ornament than use.

In farmhouses and kitchens tall, wrought-iron dogs known as spit-dogs stood in the fireplace jamb and were used for holding the meat-spits. Hooks were welded to the backs of the uprights for supporting the spit at

various levels and the finials were sometimes forged into a cup-like form for the reception of a cup or mug during basting.

Fire-dogs were often referred to as andirons, a term used as early as the year 1300 in tax assessment lists and possibly derived from end-iron or hand-iron. The word andiron (spelled variously, andirne, andyorne, aundhyryn, hawndyrne and hawndirne) was only applied to the large dogs which stood at the jambs of the chimney opening; never to the small creepers.

Andirons have been used in England since Roman times, several examples from that period still being preserved in museums.

The Kelto-Roman form of andiron was double-ended, but very simple in character, consisting of two vertical bars, each splayed out at the base, where they were connected by a heavy horizontal bar. This billet bar was supported in the centre by a leg to prevent it from bending beneath great heat, the uprights or terminals in a representation of a deer's head with antlers resembling large nails. These decorative horns were used to hold a cross-bar or spit in place. This type of andiron was common during the central down-hearth period.

The first real English andirons made their appearance with the wall down-hearth. According to medieval illuminated manuscript, they were single-ended and used in pairs. They were simple bars of wrought iron with plain vertical standards from two or three feet in height, having finials forged in scroll or crozier shape. The supports were usually arched and cusped. Bars

were laid across the return or billet bar of each pair of andirons to hold the fire above the hearth and aid combustion. This type of andiron was common until early in the XVth century, when the ram's head terminal became popular. This gave way to the cup-shaped top with a saucer rim.

The introduction of the blast furnace marked the beginning of the decline in the art of smithing. Previously andirons had always been made of wrought iron and were only used in large establishments. Sussex was the county most famed for their manufacture, but they were made by village blacksmiths the country over.

Casting gradually became the general practice in



Gothic chimney piece with Elizabethan fire-dogs and fire back

producing heavy ornamental ironwork during the XVIth century. The cause was largely economic ; it was far easier and cheaper to make one pattern and cast from that a large number of andirons, than to go through the laborious and intricate process of hand-forging each one separately.

Andirons now became more massive and more

Court. Forty-seven pairs are mentioned, eight pairs being made of brass, the remainder of wrought iron. All were of varying designs, many being specially made for Wolsey, for they bore his coat of arms.

During the XVth and XVIth centuries the standards of cast andirons terminated in the head of a man, woman, child, dog or other animal, and the entire face of the



ANDIRONS

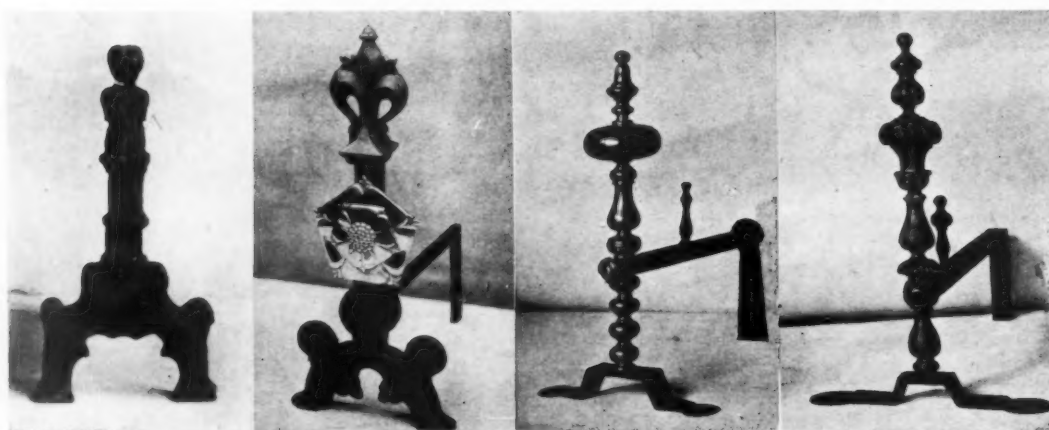
XVth century, with cup-shaped finial

William and Mary specimen

Early XVIIth century in cast iron

Elizabethan wrought iron with brass finial

Late Elizabethan wrought iron with Bellarmine finial



Charles I cast demi-figure

Late Elizabethan with brass Tudor rose riveted to cast iron supports

William and Mary Mid XVIIIth century Both showing upright spikes to support fire bracket

common ; but they lost much of the fine character found in the wrought types. Too often they were little more than mere castings. The earliest known English examples date from 1515, most of them showing Continental influence in their design.

The important place andirons occupied among the furnishings of the house may be surmised from the inventory of Cardinal Wolsey's furniture at Hampton

standards, as well as the arched supports, were embellished with strongly marked designs in relief. The head was omitted from andirons used in religious houses. Wealthy families had their andirons cast to order with their armorial shields as a finial or decorating the standards at the junction of the supports.

From Elizabethan days andirons were not only made of iron but richly wrought silver, bronze and brass were

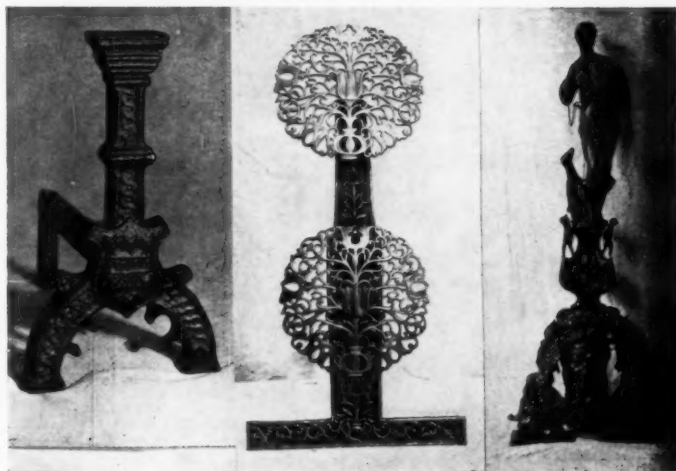
OLD ENGLISH FIRE-DOGS

utilized by the wealthy. It is most unlikely that the silver and bronze specimens now in existence were made in this country.

Some irreverent wit of this period remarked that "our bishops are like the fire-dogs of state, standing in a chimney but for show," a comment confirming that it was the creepers which were in actual use during Elizabethan days. They were quite plain, and of utilitarian value only.

During the XVIIth century andirons reached a high standard of perfection in design, but their basic form varied only slightly from their predecessors. The arched base was generally surmounted by figures or demi-figures of men and women—often nude, Cupid being a favourite—with their arms always held together. When the figure has a costume this is useful in determining the date of design, though not of actual casting. Ornate cast brass andirons of the Restoration were enriched with black enamel and sometimes with copper.

William and Mary andirons showed the Dutch influence, the standards being slender and tapering, with finials in the shape of round balls, flattened balls, fluted balls, and acorns. They were usually of brass or of iron with brass finials and some were exceptionally large. Elaborate urn-shaped finials appeared at this time and with the steeple type of standard were a great favourite during the days of Queen Anne when dog grates began to supersede andirons, which were then incorporated with or made an integral part of the iron grate, which fitted into the fireplace opening.



Elizabethan cast iron
with armorial shield

ANDIRONS
Elizabethan wrought
iron with fretted discs

Charles I in
bronze

Some of the later andirons have an upright spike on the return bar showing that they were used for supporting the firebasket or "cradell" made to hold "sea-coal," which was replacing the fast-diminishing supply of wood available for fires.

The final form of andiron had standards cast in the classic style of the Brothers Adam, with wrought iron return bars and sometimes claw feet. These were used only for ornament as the grate itself stood independently in the hearth.

BOOK REVIEW

HENRY YEVELE, the Life of an English Architect. By JOHN H. HARVEY. (B. T. Batsford.) 15s.

This work is claimed to be "the first full-length biography" of an English architect of the Middle Ages. By "a full-length biography," in the case of a mediæval master-mason, we must understand rare references to Yevele's life and works; with frequent reference to the contemporary panorama of history. Henry Yevele, citizen and mason of London, whose life ranged from about 1320 to 1400, was a prolific and versatile master, was employed during the great reign of Edward III and of his grandson Richard II, who both embarked on building programmes in Westminster and Windsor. He is known to have been a mason in London in 1356; in 1359 he was the Black Prince's master mason, and after the Peace of Bretigny he was appointed "disposer of the King's works pertaining to the art of masonry in the Palace of Westminster and the Tower of London." His "great age" is mentioned in 1390, but he did not die until 1400. Much of his extant work is in Westminster, including the Abbots House (later the deanery), the remodelling of Westminster Hall, and of the nave and cloisters of the Abbey. The book is not only a brief record of what is known of Yevele, and of his contemporaries and successors, but a reasoned defence of that original and national style, the Perpendicular, by a writer who has a deep experience of Gothic art and an awareness of present realities. The boss on the east walk of the cloisters at Canterbury, whether it represents the master-mason in old age or no, is a beautiful piece of realism. The number of illustrations are evidence of the fine austerity of the Perpendicular style. Some of Mr. Harvey's references to Georgian architects are not happy; and the "classic" Robert Adam would have been surprised at the phrase "rococo delicacy" applied to his work.

SALE NOTES (Continued from page 80)

January 25. Furniture and Porcelain, CHRISTIE'S: Derby dessert service, £173; two Dresden square bottles, £48; eight baskets, two Dresden and six Berlin, £50; a Deruta dish, £61; a Della Robbia arch-shaped Plaque, £304; two Della Robbia Plaques, £52; Italian bronze equestrian figure, £241; Chippendale armchair, £94; six Heppelwhite chairs, £157; eighteen Heppelwhite design chairs, £325; pair Chippendale mahogany chairs, £141; Chippendale tripod table, £102; Regency sofa table, £73; pair Regency bookcases, £157; Chippendale rosewood cabinet, very wonderfully fitted, £892; old English clock, R. Maisley, London, £110; Louis XV Kingwood armoire, £90; small commode, French marquetry, £142.

January 31. Old Silver, CHRISTIE'S: two plain circular salvers, 1790 and 1801, £85; oblong tea tray, 1808, £105; Queen Anne punch bowl, Richard Green, 1709, £150; epergne, E. Romer, 1771, £125; twelve dinner plates, Paul Storr, 1797, £230; plain flagon, Charles II, 1668, maker's mark R.P., £210; circular dish, plain, Queen Anne, 1710, probably by John Corosey, £260; Scottish plain barrel-shaped teapot, James Mitchellstone, Edinburgh, 1722, £235; plain bowl, A. Gairdner, Edinburgh, 1767, £75; Scottish spherical teapot, James Tait, Edinburgh, 1737, £100; cream ewer, 1736, £68; pair Irish plain cups, two-handled, Dublin, 1750, £50; William and Mary tazza, 1689, £340; plain tankard, Chas. II, 1664, £250; Chas. II plain circular dish, 1683, £165; four-inch inkstand, Chas. II, maker's mark IC in a heart, £420; large meat dish, 1770, £72; oblong soup tureen and cover, by John and Thomas Settle, Sheffield, 1821, £90; Chas. II parcel gilt porringer and cover, 1680, £170; oval bread basket, R. Calderwood, Dublin, 1740, £110; large circular salver, Thomas Williamson, Dublin, 1737, £300; set of four square waiters, R. Calderwood, Dublin, 1740, £430; epergne, same maker, 1735, £170; also pair oval soup tureens, 1750, same maker, £125; and a dinner service by the same, 64 plates and dishes, 1,578 ozs., £1,300.

SALE ROOM PRICES

December 1. Old Masters, the property of Major Eric A. Knight, deceased, The Rt. Hon. Godfrey Locker-Lampson, P.C., Lieut.-Colonel J. B. Slade Baker, and others, CHRISTIE'S: River scene, C. W. Bampfylde, £68; portrait, Sebright, M. P. M. Chamberlin, £136; two horsemen with cart, Dutch School, £199; The Raising of Lazarus, Lucas van Leyden, £609; The Conjuror, N. Hone, £262; The Feast, Sebastiano Ricci, £157; Magdalen at her Devotions, Sir P. P. Rubens, £178; The Virgin weeping over the body of the dead Christ, Il Tintoretto, £1,102; Phillip II of Spain, Sir Mor, £336; Third Earl of Darnley, Reynolds, £157; flowers, vase, Van Huysum, £168; and another, £336; Birds and animals, T. Hand, £115; Madonna and Child, Giovanni Bellini, £199; The Seasons, set of four, Giacomo Bassano, £189; Madonna and Child, Cornelisz Van Haerlem, £168; Two Gentlemen, Th. de Keyser, £157.

December 7. Furniture, Porcelain and Watches and Clocks, CHRISTIE'S: repeating watch, George Graham, £152; one by T. Tompion, 1723, £100; pair Bow figures, 11½ in., £55; pair Bow candlesticks, £71; bracket clock, Thomas Bruton, Bow, £50; English chiming, XVIIth century, Charles Gretton, £61; another, Jonathan Forrest, Launceston, £86; satinwood cabinet, £79; Regency dwarf one, £105; Chippendale pole fire screen, £68; two Chippendale tripod tables, £82; twelve Heppelwhite chairs, £189; two walnut armchairs, £121; Louis XVI marquetry commode, £75.

December 13. Old English Silver, the property of Michael Nobel; numbering only 108 examples of really fine pieces, it totalled £14,109, CHRISTIE'S: gold snuff box, XVIIIth century, £140; pair of gold Marshall of England Staves, Norfolk family, £300; plain teapot, E. Pearce, 1734, £75; Queen Anne teapot, John Longwith, York, 1708, £560; coffee pot, Isaac Cookson, Newcastle, 1738, £155; four William III circular trencher salt-cellars, David Willaume, 1697, £300; and another set of six, Joseph Bird, 1697, £410; jug, John Elston, Exeter, 1717, £210; waiter, Anthony Nelme, 1731, £95; plain salver, Robert Rew, 1764, £80; dredger, W. Looker, 1714, £95; and another by Mathew Walker, Dublin, 1717, £95; two plain cylindrical ones, 1730, Dublin, £150; William and Mary caster, 1693, £155; and one by J. Smithsend, 1695, £115; Irish vane-shaped centre, Dublin, 1703, £115; set three James II casters, 1688, £35; pair Charles II goblets, maker's mark IT, £820; Charles I chalice and Paten, 1641, £440; Queen Anne porringer, Eli Bilton, New-castle, 1703, £115; Irish two-handled cup, Dublin, 1704, £62; plain tankard, maker's mark HW, 1651, £44; another, 1659, RS £520; pair George I dishes, David Willaume, 1719, £175; two Charles I plates, 1643, TC, £380; Charles I wine cup, 1603, £160; Charles II goblet, 1668, £170; Irish goblet, with V-shaped bowl, G. Gallant, Dublin, 1654, £320; Queen Anne punch bowl, Francis Garthorne, 1706, £180; Charles II porringer and cover, 1670, £320; Charles II tankard, John Peard, Barnstaple, 1680, £300; William and Mary tankard, Thomas Hebden, Hull, 1680, £400; pair Queen Anne candlesticks, Pierre Platel, 1702, £340; Irish plain cup, Hartwell and Barrett, 1730, £85; Charles II beaker, 1675, £200; chamber candlestick with extinguisher, 1700, £105; Charles I inkstand, William Rainbow, 1630, £700; pair Queen Anne tapersticks, Harache, 1703, £200; pair James II table candlesticks, also Harache, 1683, £370; pair table candlesticks, Ralph Leake, 1690, £310; pair Geo. I table candlesticks, 1714, £130; set of thirty-six Queen Anne knives and forks and spoons, wonderful set, 1704 and 1705, £880; Queen Anne oval tobacco box, 1713, £100.

December 14. Furniture and Porcelain, CHRISTIE'S: Derby, dessert service, £52; Chippendale mahogany bureau bookcase, £178; six Regency chairs, £61; ten chairs, mahogany, Chippendale design, £173; walnut escritoire, French design, £76; two Louis XV fauteuils, £46; Jacobean oak table, £63; copy of the Knole settee, £75.

December 15. Drawings and Pictures, CHRISTIE'S: Drawings—Spanish market girl, J. F. Lewis, £36; On the Hills, Argylshire, T. M. Richardson, £58; View Newcastle-on-Tyne, E. Richardson, £51. Pictures—A Kermesse, Flemish town, Brueghel, £152; Portrait of Daniel Mander, Wheatley, £136; Bellringer of the Royal Exchange, J. Drummond, £55; The Duchess of Portsmouth, Sir P. Lely, £73; Queen of Bohemia, Michael Wright, £84; Saint Anne, Cranach, £115.

December 21. Pictures and Drawings, CHRISTIE'S: Drawings—The Playful Kitten, Birkett Foster, £105; and the Pet one, £126; Pictures—a pair by C. Coypel, L'Amour de Ville and Naif,

£197; View over a river, F. de Momper, £79; Le Chapeau de Paille, A. Bloemart, £525.

December 1, 5, 14 and 21. PUTTICK AND SIMPSON: silver, Pottery, Porcelain and Pictures and Drawings: chased tea service, £80; five spoons, Georgian, £14; scent bottles, six cut glass, £5; two pottery bottles, £6; six continental porcelain, £8; pair French bronze figures, £8; pair glass pictures, £14; two milleflore paper weights, £12 and £10; Japanese carved group, £20; Indian painted ivory model of elephant, £6; Derby porcelain plaque, £9; miniature portraits; an earl, and another of a lady, £11; Napoleon and Josephine, £11; and three other lots, £11, £15 and £19; Minton inkstand, £5; Derby Squirrel, £7; Rockingham model of Cottage, £10; large group Dresden, £24; two other Dresden groups, £14 each; pair of sang de bœuf bottle-shaped Vases, £9. Child seated on chair, H. Fleury, £21; Flemish School, £9, and Dutch, £10; glass table service, £48; pair overlay lustre vases, £22; French enamel triptych, £9; Meissen oblong inkstand, £9.

December 6, 13 and 20. Furniture and Porcelain, ROBINSON AND FOSTER: pair Chippendale chairs with shaped top rails, £110; display cabinet, £37; pair Georgian wine coolers, £30; mahogany and satinwood tallboy, seven drawers, £38; serpentine-front wardrobe, £80; Worcester tea and coffee service, £30; Crown Derby tea and coffee service, £36; oak dining table, £52; nine Chippendale chairs, £152; pair carved upright Adam mirrors, £61; settee and four chairs, Louis XVI, £59.

January 18. Old Silver, CHRISTIE'S: plain tankard with dome cover and scroll thumbpiece, 1719, £75; oval tea tray with reeded borders, 1796, £118; plain coffee pot and three pieces, £90; plain teapot and three pieces, £75; fluted teapot and three pieces, £50; plain oval teatray, £58; four oval meat dishes, £60; four circular entrée dishes and covers, £170; copy of a Treasury inkstand, £90; epergne with open stand, centre basket and four smaller, P. and A. Bateman, 1794, £90; six table candlesticks, Mathew Boulton, Birmingham, 1822, £70.

January 19. Old Masters and Historical Portraits, the Properties of the late Miss J. M. Seymour and others, CHRISTIE'S: Violin, Bow and sheets of music, hanging on a door, a painting on glass, £136; Portrait of a lady, Sir W. Beechey, £147; Woody Landscape and figures, Jan Both, £110; Portrait of Sir Edward Seymour, Edward Bower, £105; Festoon of Roses, T. de Bray, £94; Flowers in metal gilt vase, A. Brueghel, £735; Farm Wagon and Peasants, Jan Brueghel, £84; The Grand Canal, Canaletto, £273; Sportsman with fowling piece, on panel, A. Cupp, £388; and two others by the same, Head of Bull, £63, and a Peasant family with cattle, £136; Portrait of Catherine Parr, English School, £331; Portrait of Jane Hopkinson, Th. Gerard, £79; Feeding Time, Sawrey Gilpin, £94; House Beneath Trees, Jan Van Der Heyden, £892; Portrait of Lavinia Duchess of Bolton, Hogarth, £68; Portrait of Lord Seymour, Holbein, £100; Portrait of King Henry VIII, whole length portrait, standing with legs apart, full face, Holbein, £3,360; and portrait of Edward VI, also by the great man, £997; A Musical Party, P. de Hooch, £420; John, Earl of Sandwich, Hudson, £72; Portrait of Henry Seymour, Jonson, £110; and one George Villiers Duke of Buckingham, by the same, £63; Henry Portman Seymour, Sir G. Kneller, £79; and one of the First Earl of Sandwich, also Kneller, £52; Waterfall and Lake scene, Sir E. Landseer, £68; Three Portraits by Sir P. Lely, Sir Edward Seymour, £73; Margaret Wade, £136; Earl of Rochester, £58; Henry Seymour, Firmin Massot, 1807, £40; Musical Party, Sir J. Medina, £336; Housewife picking cabbages, Gabriel Metsu, £504; William Orange at Torbay, P. Monamy, £336; Madonna and Child, Divino Morales, £115; Portrait of the Count of Somerset, Mytens, £65; River Scene, Orizante, £47; The Madonna with Saint Joseph, £420; Flowers in a sculptured vase, J. Van Os, £420; Courtyard with Still Life, Adriaen Van Ostade, £420; Rocky Landscape, Poussin, £115; four pictures by Sir Joshua Reynolds—Portrait of John, Fourth Earl of Sandwich, £651; Henry Seymour, £840; Head of Puck, £178; Child in landscape, £126; Waterfall at Sunset, the well-known work, Jacob Van Ruisdael, £892; Charles I, Henry Stone, £68; The Three Headed Dog, Cerberus, D. Teniers, £336; Henrietta Maria, Sir A. Vandyck, £231; Landscape with Cattle, Adrian Van de Velde, £273; Fishing Boats, W. Van De Velde, £100; Head of Nubian Boy, Antoine Wiertz, £44; two by Zuccaro, Robert Devereux, Earl of Essex, £367; and a Gentleman, £105; Head of Queen Elizabeth, £241; Portrait of Mrs. Lloyd, F. Cotes, £105, and the great Drawing by Turner, Mount Vesuvius in Eruption, £336. The sale came to nearly twenty thousand pounds.

(Continued on page 79)